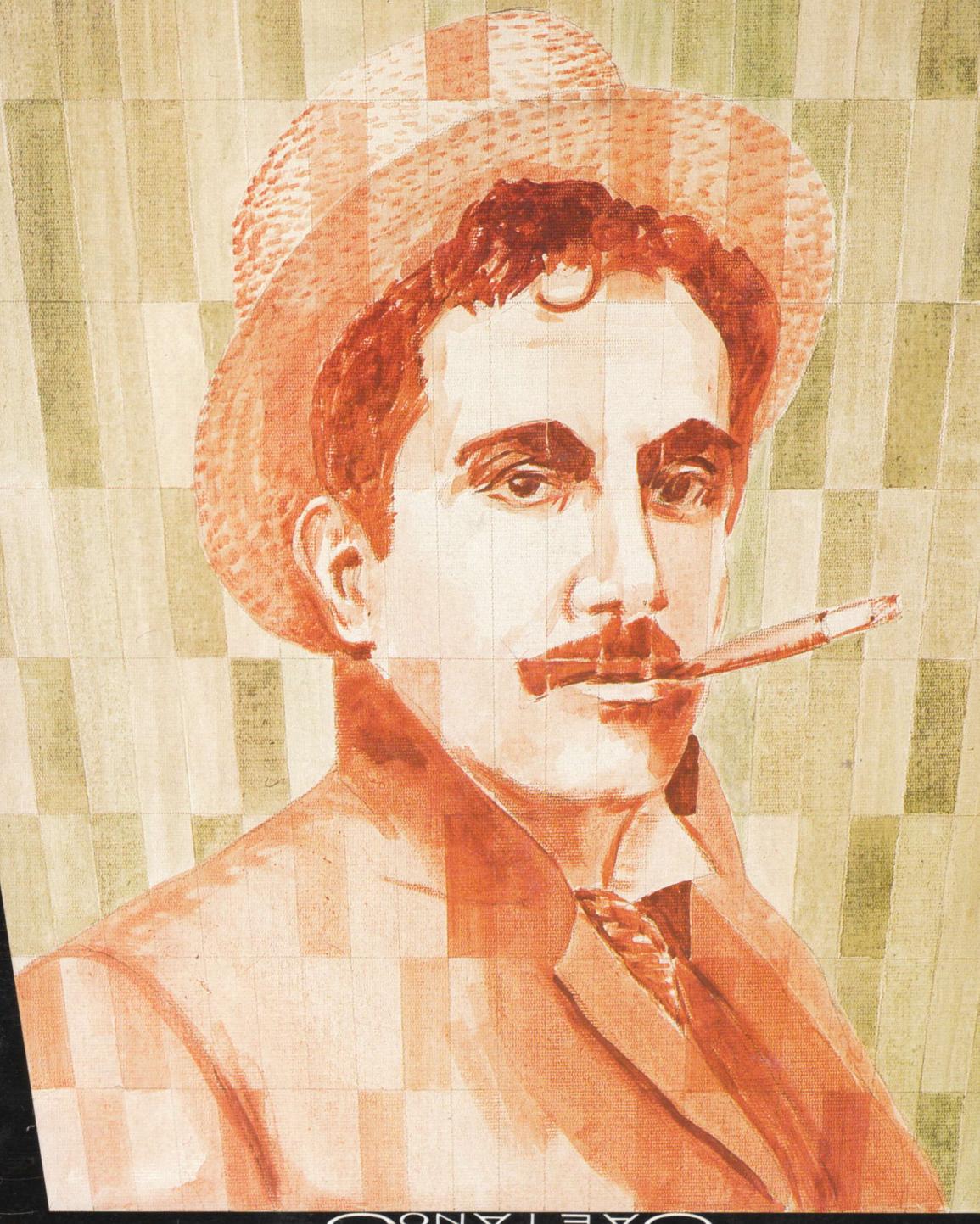
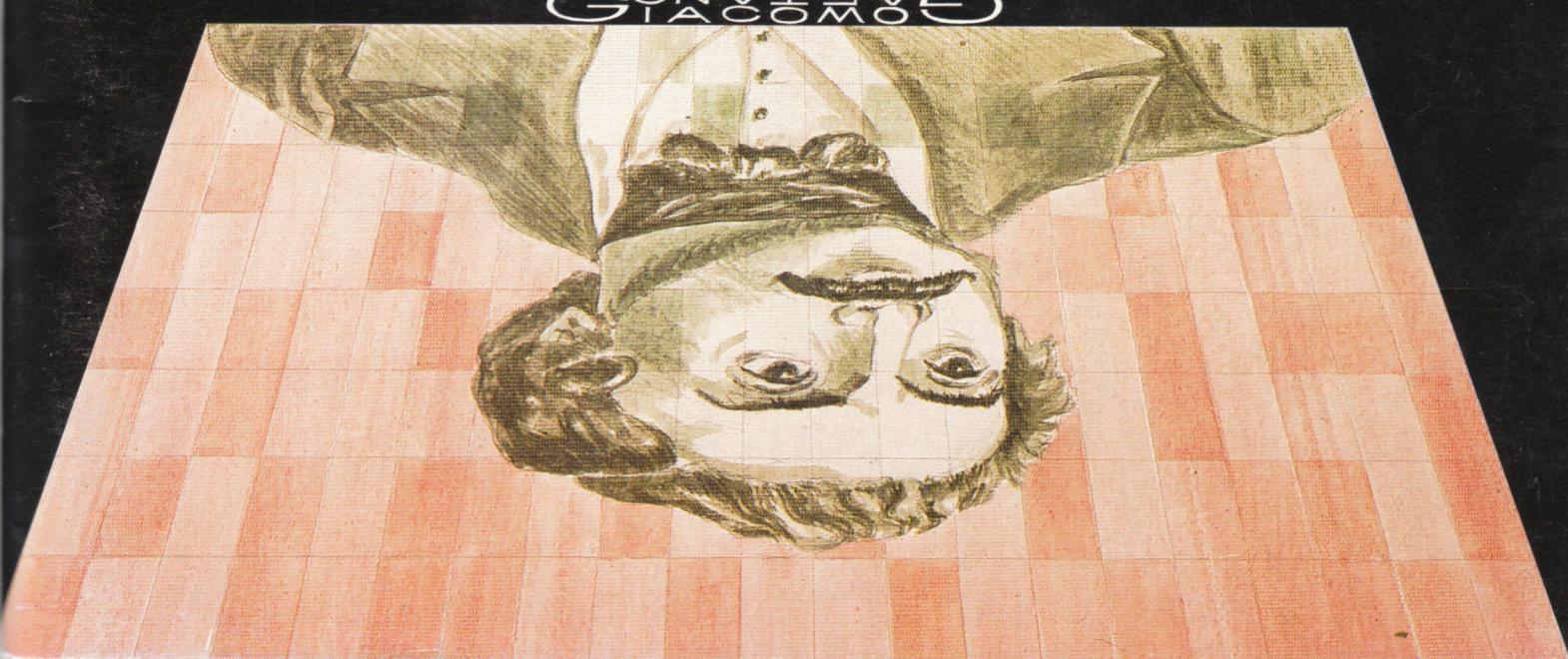
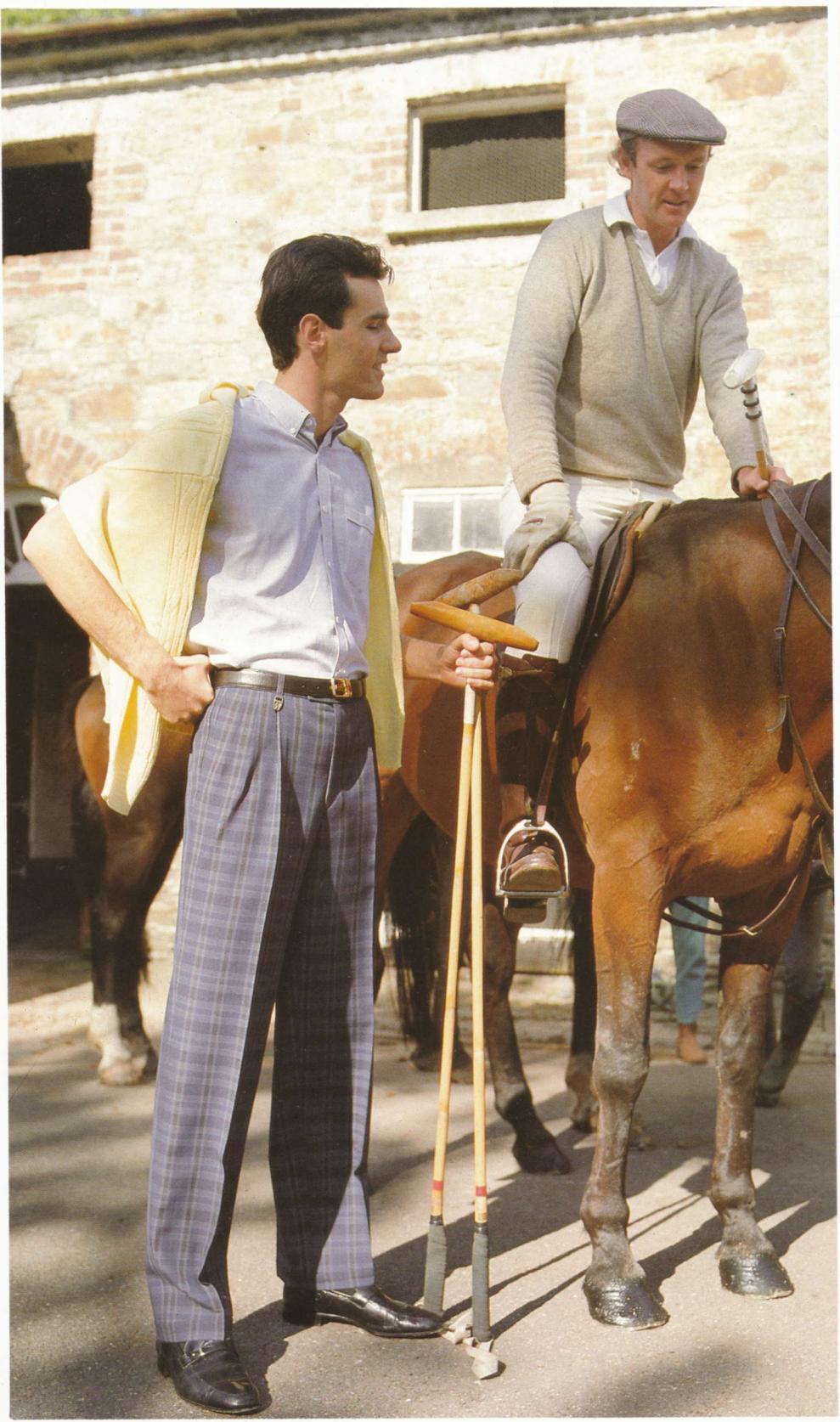


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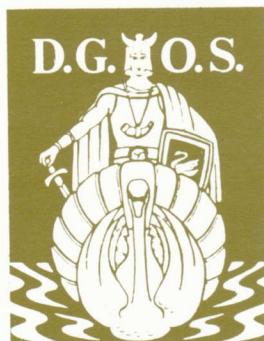
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Spring Season 1987

Gaiety Theatre, Dublin
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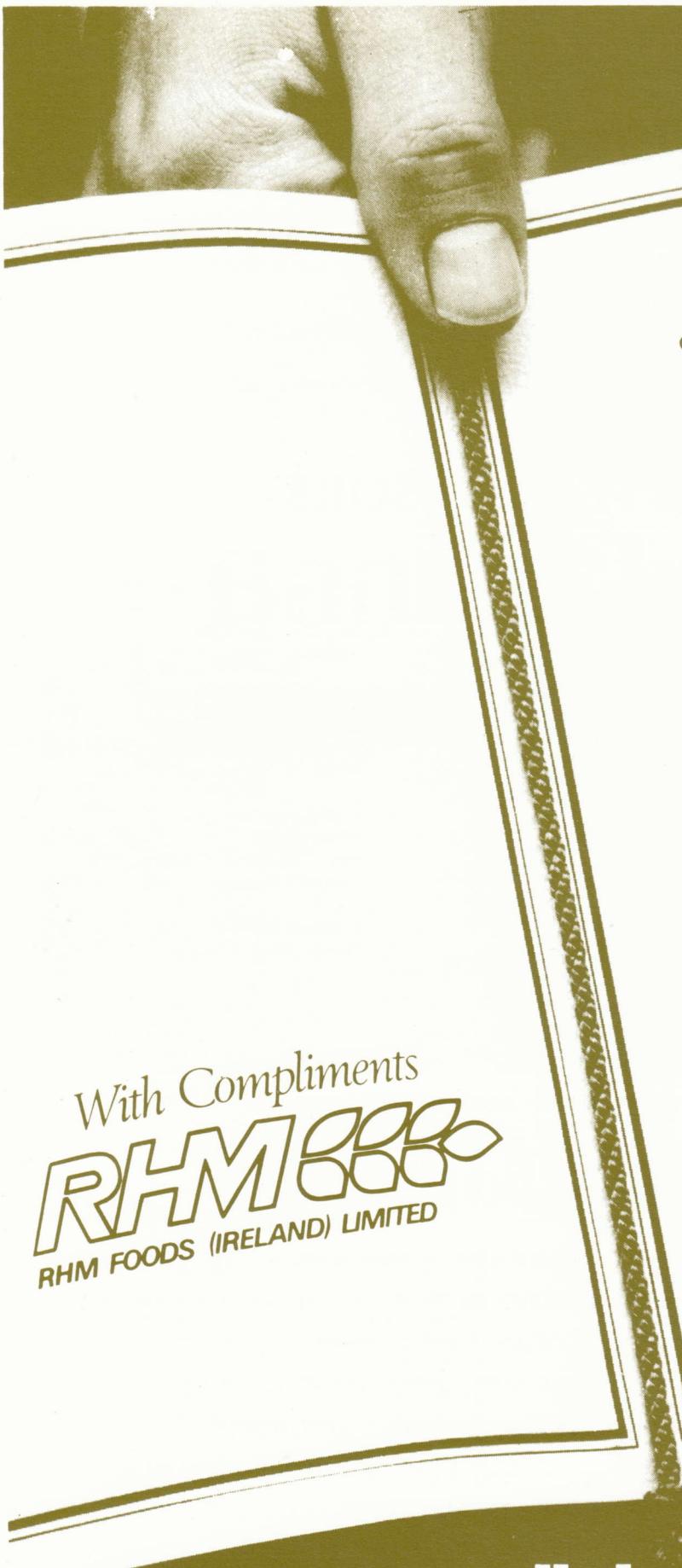
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MORE TO SEE, MORE TO HEAR...

I am delighted to welcome you to this Season's performances by the Dublin Grand Opera Society. This year is the forty-seventh of the Company's existence and the first in which it has an artistic director.

Things look rather different this season and we hope very much that you will be interested and entertained by our new productions of *La Bohème* and *L'Elisir d'Amore*. The Directors and Management Committee have decided to implement the new artistic policy for the D.G.O.S. with effect from January 1st of this year. The Arts Council has offered considerable interest and support to the Society and it is our aim now to bring to Dublin fresh and vital opera — opera which combines the best possible musical standards with a production style based on the understanding that opera is, first and foremost, theatre.

The casts in our Spring 1987 Season are truly international, drawn from Ireland, France, Italy, Germany, Jamaica and the United Kingdom. Our aim has been to build an ensemble of singers combining youth and experience who will join with our own Chorus to make fully-integrated performances. We believe we're at the beginning of an exciting time in Irish opera — opera in the Republic is certainly growing fast and healthily — and ask for your continued interest and support in the Seasons ahead.



Michael McCaffery
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COLD HANDS, WARM HEART?

“O bella età d’inganni e d’Utopie! Si crede, spera — e tutto bello appare.”

(“O sweet age of deceit and Utopias! You believe and hope — and everything seems beautiful”.)

MARCELLO Act II La Bohème

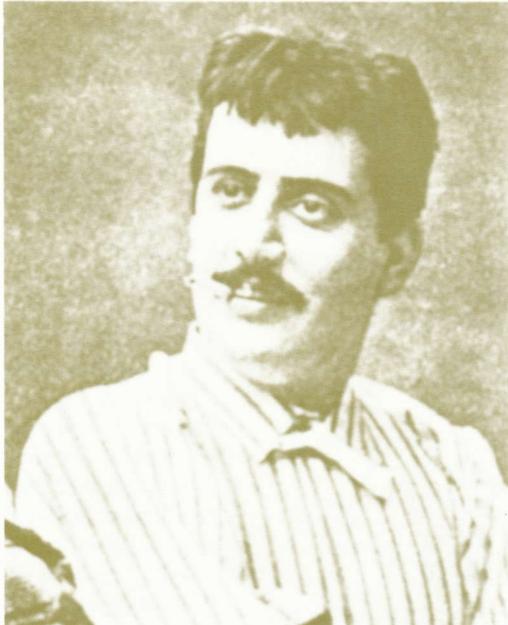
LA BOHÈME is a musical gem. The climax of the opera, Mimi's death and Rodolfo's tardy realisation that she is gone, makes it always a moving experience. It is unquestionably the pinnacle of sweet melodrama. Today's audience, however, while still moved and delighted by the opera, takes nothing for granted: we want to know about the work as drama: who are these Bohemians? What sort of people are they? What is Puccini's interest in them? What is he telling us about them? What is he communicating through them?

A closer look at the text answers some of these questions but some of them are not definitively answered within the opera; different productions can legitimately explore and bring out different possible answers and ultimately part of the fascination of the work lies in the fact that some of the questions just remain with us to be tested against future viewings and hearings of the opera.

The key question is why Mimi ever has to part from Rodolfo after the meeting in Act One; why she is ever left alone so that she shares only a few minutes with him again before her death. In order to attempt an adequate answer to this question, and in doing so gain an understanding of the work, we must look in some detail at what the libretto shows of the characters of the protagonists.

For many, LA BOHÈME is a familiar opera and no reminder is necessary of the plot in general or the qualities which make it such an enduring and endearing work. But it is worth mentioning some of the features which elevate this opera to the first rank of Puccini's output and, indeed, of all nineteenth-century creations for the stage.

In LA BOHÈME there is an unfailing supply of ‘song’, a melodic inventiveness and sense of vocal appositeness that we find nowhere else in Puccini. The orchestra is almost miraculously perfect: Puccini's command of the orchestra is total and *sui generis*. Pseudo-Wagnerian traces recognisable in his previous score, MANON LESCAUT, are gone; the wonderfully expressive harmonies are all Puccini's own; the way he unites orchestra and voice show how well he has learned the lessons of Verdi's greatest triumphs in this area of voice-instrument interdependence. In the lovers' great arias, the voice itself seems unrestricted from start to finish; the soaring melodies begin and finish on single notes as if they were mere liberated recitatives and this in part establishes the tone of gentle



tenderness which suffuses these arias, filling every pause in the melody with a sweet-sadness so that we hear each break in the music as a sob caught in the throat of the orchestra.

The pervasive sweet-sadness of the opera is that of the loves of youth seen in nostalgic retrospect. It is crucial for us to discern that it is the sweet-sadness of nostalgia that permeates the opera: the work is *totally* through-composed and even the sparkle and bustle of Act Two is mediated through a nostalgic vision. But nostalgic for what? Isn't this a tale of illness and death? Yes; but while illness and death move us in this opera, they are too beautiful to be the ingredients of a tragedy. We see — even may feel — tears but no one is torn apart by agony, nor do we ourselves feel lacerated by the experience; and while death is in the air from Act One on, we see no prolonged suffering, no lingering pain. Similarly there is poverty but no squalour. Above all there is the sight of youthful creativity always ready to be overlaid by vigorous jollity. This is the high-point of late Italian Romanticism — it is not an essay in *verismo*. Everything in the opera is presented in the light of the twin beacons of Youth and Love. The plaintive melancholy that imbues this vision is Puccini's own, for he felt himself to have missed out on both Youth and Love.

The soft-focus of the opera may seem to some to be decadent yet the opera's construction is extremely rigorous, both musically and dramatically. The two outer acts take place in the ‘Bohemians’ garret, the two inner acts outside and all four are unified by the intense sense of physical cold which pervades them. The presentation of character and action is simple and direct and a single tone of nostalgia and sadness overarches the whole work, despite its bursts of gaiety.

This tone of sadness and nostalgia exists not merely at the narrative level (the story of the sick working girl bound from the start to die unfulfilled); much more is it perceptible at the melodic level as a plaintive longing for a fleeting and exuberant youth, a note which, though sweet, is of a melancholic awareness that the present can never be held on to and of a longing for a free and untrammeled youth of the kind that Puccini never allowed himself. He regretted deeply that he had never had time to enjoy being young, despite his establishment-success. But LA BOHÈME expresses perfectly the vision of an

impossible artistic youth that Puccini imagines he would like to be able to look back on.

LA BOHÈME embodies a dream of an ideal youth that seemingly captivates its audiences worldwide. But why? This world of youth that no one has ever known is one where carefree male artists forge their careers amid horseplay and love affairs, while their women love them and die angelic deaths or fight with them and go on to richer but less worthy men. What is it that attracted Puccini to this world, and still seems to attract us?

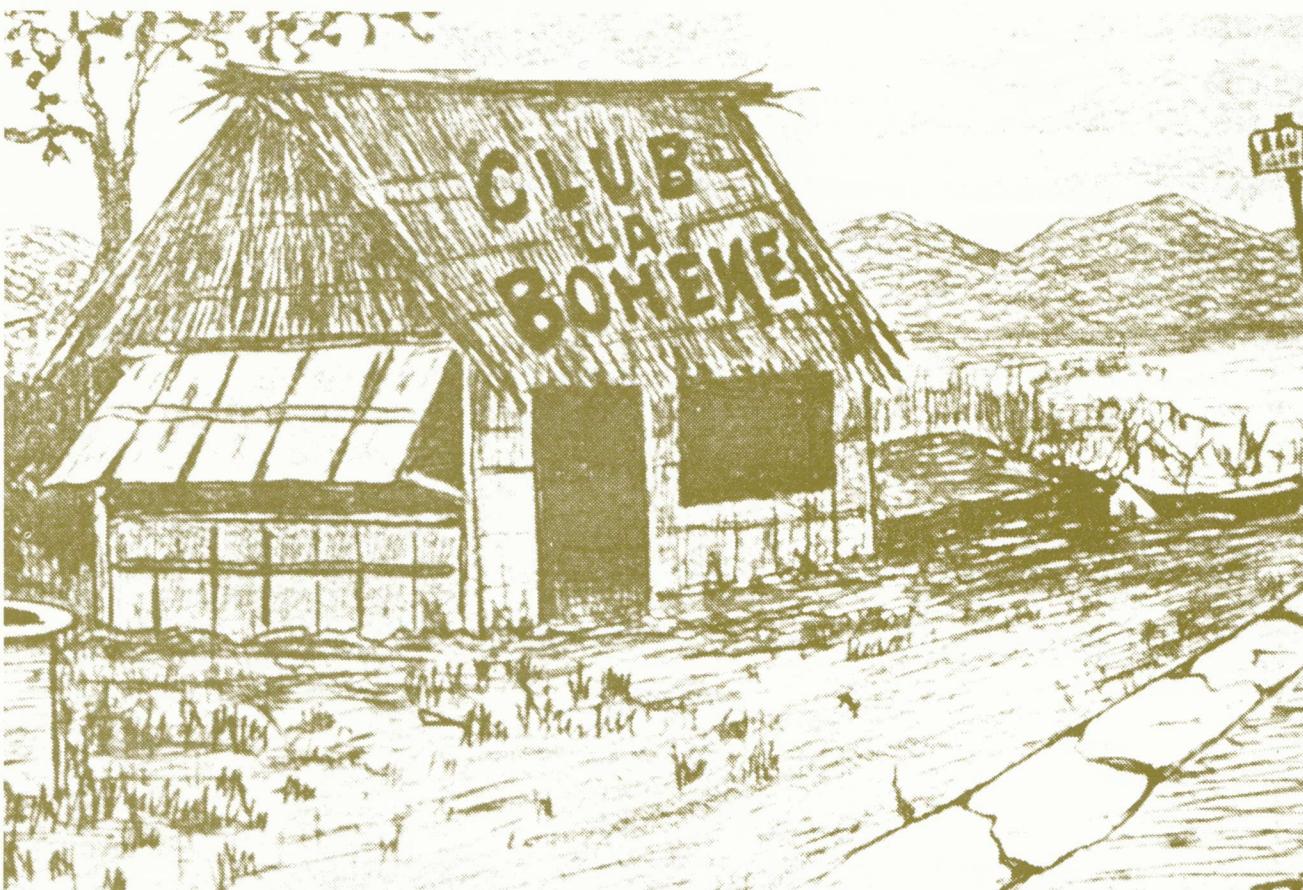
No one is a hero in this unheroic opera, but Rodolfo comes closest as the male centre of interest. He, poet though he is and capable of tenderness and sensitivity, still displays characteristics common to the most *macho* of men — “I tell you (Mimi) I would never forgive an offence against me”, and the chauvinism here (Act II) is no isolated instance. In the first exchange of the opera, where Marcello and Rodolfo discuss the cold, Marcello quite gratuitously calls Musetta’s heart “that great ice-box”. Love is termed a stove that burns too much too fast, where man is the fuel and woman the firelighter, where man goes up in flames and woman stands and watches.

Is this just fun — mere banter and youthful raillery? Is Marcello bitter solely because he has been spurned by his girlfriend? Is Rodolfo merely backing up his pal to make him feel better? Or is this the first of many clues that the ‘Bohemians’ are fundamentally misogynistic young men who feel endlessly sorry for themselves? In the same act, Schaunard boasts that he got his fee from the eccentric Milord by using his

charm to fascinate a serving-girl. The same man represents the lure of the streets to the others as available food and girls. The young artists of Act One sound like young rakes, glorying in their sexual prowess. Their ‘game’ with the landlord Benoit turns on their being “boys together.” Even in the midst of the lovers’ rapturous foreplay, when the bucks realise that Rodolfo has found a “sweet girl”, Marcello remarks that he ‘has found his poetry’. This role for women as the muse and inspirer of creative men is reiterated in the opera. Musetta’s very name declares that she is a ‘little Muse.’

In Act Two, the male gaze is revealed as joking but quite ruthless. The men see Musetta’s attempts to regain Marcello’s affections as a “comedy”. Mimi, understanding her position, feels sorry for her. Rodolfo blames Musetta while Mimi carries on proclaiming her love for him and Rodolfo’s last word on love here is that if it does not revenge itself it is weak. Unlike Mimi Rodolfo is shown to be hard and self-regarding.

At the beginning of Act Four, while secretly ‘dying of love’ (though too proud to approach or show concern for their lovers) Rodolfo and Marcello pour all of their energies into putting up a front of indifference for each other, to keep the male faith of ‘not caring’. True, later in the Act, all the men show concern and tenderness towards the dying Mimi (though less practically and to a lesser extent than Musetta); in the engulfing emotion of her angelic death their barriers — and ours — go down; but until then a contradictory picture of the young male artists has been drawn that shows precisely their maleness to be a factor that makes this ‘Bohemia’ and not ‘Utopia’.



The hut at Torre del Lago where Puccini's artist friends formed the BOHÈME CLUB, while the opera was being written.

Is it merely the beautiful music that has beguiled us into being enchanted by this ‘boys’ own world’? For it is a boy’s world: it is impossible to take the artistic endeavours of these young men seriously. Marcello is flippant about his painting in Act I — even modifies it to an inn-sign in Act Three. Rodolfo, in burning his play in Act One, makes no heart-rending sacrifice but a joke of his creative efforts. All this is a far cry from Puccini’s agonising over his own work. He took it very seriously — and yet he creates ‘artists’ who don’t. He cannot have failed to realise how unrelated to reality were the characters he was creating in this ‘Bohemia’.

Mimi is no tragic heroine yet she is never shown personally in an unrealistic or ambiguous mode. Her idealisation is purely aesthetic; her illness and death are rendered palatable while she herself remains a figure plausible in a real and not simply ‘Bohemian’ world. Unlike Tosca she does not choose death heroically: unlike Butterfly she does not achieve honour through suicide. Mimi simply dies — almost unnoticed and buoyed up with illusory hope. But in life, Mimi defeats that view of women propounded by the boys. She has worked and kept herself cheerful before meeting Rodolfo. She has longed for her pink bonnet but she is not portrayed as *wheedling* it out of Rodolfo. While the others squander their money at Café Momus on expensive delicacies she orders only a custard. That she later spends time with ‘the Viscount’ is purely a matter of survival when she is no longer up to selling her labour. And in the third Act it is Mimi, and not Rodolfo, who suggests that, for *his* peace-of-mind, they should part ‘without bitterness’.

When Mimi returns in Act Four we see the magnitude of her love for Rodolfo — as she experiences it. Why could not Rodolfo accept her and love her and have kept her with him? He has his reasons for wanting her to leave him and what we make of them is the key to how we will read this opera. Mimi believes him to be too jealous to bear her living with him — like Browning’s Duke he seems to want all smiles to cease for others — but Rodolfo confesses to Marcello the real reason. He is assailed by remorse because he feels that he is the cause of Mimi’s fatal illness. There is no fire, the wind sweeps through the garret and it is so cold. While Mimi laughs and sings he feels that keeping her there will bring about her death. Mimi, he says, is a hothouse plant and love is not enough to bring her back to life.

What do we make of all this? Altruism? Selfishness? Is *this* genuine caring for a beloved? Is it a way of saying that *he* suffers too much in seeing *her* suffer? Is it just that their happy idyll has become blemished? It is an uncomfortable truth about the men in this opera that they are simply not humane enough — merely too selfish — to let their relationships work. Not much of a Utopia, we might reflect. The opera does not give an unequivocal answer to our questions. We must decide for ourselves in the light that all the librettists and composer show about Rodolfo. And what we decide about Rodolfo will finally colour our understanding of this great romantic masterpiece.

PETER CALDWELL

LA BOHÈME

SYNOPSIS

ACT I

Paris. A garret in the Latin Quarter. Christmas Eve 1830, shortly after the Revolution.

Marcello and Rodolfo, painter and poet respectively, try to work despite the freezing conditions. Marcello, working on a vast biblical canvas, remarks that the Red Sea looks very cold in these temperatures and Rodolfo agrees to sacrifice one of his unperformed verse-tragedies to the fire. Act by Act, the tragedy is torn out of the manuscript, briefly criticised and thrown on the fire. Colline enters with a bundle of books which he has been trying to pawn. Another of Rodolfo’s manuscripts is stuffed into the stove. Warm at least now, the three friends are still hungry.

Schaunard, a musician, arrives with two boys bearing food, wine and fuel. The Bohemians build up the fire and pay little attention to Schaunard’s attempts to describe how he made the money which has provided the feast by playing for an eccentric English aristocrat who demanded that Schaunard should play until his parrot died and how, wearying of the effort, Schaunard poisoned the man’s parrot with parsley. The friends don’t listen, grateful merely that there’s food and wine and a little money left over.

Rodolfo locks the door and they begin to drink. Schaunard proposes that they should go to the Café Momus for supper, since it’s Christmas Eve — but a knock at the door interrupts them. It is the landlord, Benoit. They invite him in to drink with them, stalling his demands for the long-overdue rent. Benoit relaxes and begins to tell them of his visits to carbarets where women are freely available. The Bohemians pretend to be outraged by news of a married man enjoying extra-marital affairs and throw him out of the garret for attempting to corrupt their morals. They divide the money on the table and set out for the Café Momus, leaving only Rodolfo who wants to finish an article he is writing.

As Rodolfo writes, another knock at the door is heard. He asks who it is and a woman’s voice replies that her candle has gone out and she needs a light. He runs to the door and sees a pale, pretty young woman, holding, in one hand, a candle and, in the other, a key. She comes in and takes a light from his candle but is prevented from leaving by a terrible fit of coughing. She sits in a chair to recover herself but her candle is again extinguished by the wind. Only moonshine, reflecting on the snowy rooftops outside the window, lights the room. The young woman has dropped her

key and together they search the floor for it. Rodolfo's hand brushes against hers and he takes hold of it, warming it ("Che gelida manina"). He tells her that he is a poet and that despite his poverty, he is successful with women but that she has captivated him. The girl replies to his ardent romanticising by telling him that she is called Mimi and that she is a seamstress. She stitches little flowers in the garret above and this reminds her of the open fields and country she has left.

Their conversation is interrupted by Marcello, Schaunard and Colline passing below. Is he coming or *isn't* he? Rodolfo turns and, seeing her in the moonlight, pours out his heart to her, enraptured by her simplicity, her beauty, her frailness. He wants to stay with her there, but she urges him out into the night and the life of the bustling streets and cafés. Their voices are heard drifting into the night and into the street as the curtain falls.

ACT II

A few minutes later outside the Café Momus.

The streets, battered and torn from the recent riots, are thronged with tradesmen, shopkeepers, children and citizens. Mimi and Rodolfo thread their way through the crowds to a hat shop. Mimi emerges a few minutes later in a brand new hat. She looks about her and Rodolfo curtly asks her what she is looking at but she replies gaily that a man in love is always jealous. They meet up with Marcello, Schaunard and Colline, and Mimi is introduced as his new-found Muse.

A toy-seller enters. Parpignol is followed by children crying out for Christmas toys and by their mothers trying to take them home again. The Bohemians enjoy themselves with food and wine but are distracted when a crowd forms excitedly around a new-comer.

Musetta, Marcello's former model and mistress, arrives with a rich but foolish protector, Alcindoro. Musetta and her new love sit ostentatiously close to Marcello. She sings a seductive waltz, secretly signalling to Marcello that she still wants him. By reply, Marcello joins in the refrain and Alcindoro is got rid of by Musetta who, suddenly deciding that her new shoes pinch, sends him to the bootmaker's for a more comfortable pair.

Soldiers enter, part of the victory parade to celebrate Louis Phillippe's accession. The waiter brings the bill and Schaunard finds that all his money has gone. Musetta rises to the occasion "The gentleman will pay" she says, meaning Alcindoro, and the six friends disappear in the wake of the parade.

Alcindoro returns with a pair of shoes and is mobbed by the crowd who jeer and mock at him as he is forced to pay both his bill and that of the Bohemians.

INTERVAL OF 25 MINUTES

ACT III

The Barrière d'Enfers, Paris, February — 1831.

Shortly before dawn — and the only sign of life comes from a cheap tavern — The Port of Marseilles — from which are heard laughter and singing. As dawn

approaches, the street is slowly filled with travellers and salespeople waiting to go into the city. Their baskets are inspected by a cautious police. Life is still dangerous in the city.

Mimi arrives, pale and distressed. Her cough is seldom quiet now, racking her from head to foot. She sends into the cafe for Marcello who comes out to meet her. He explains that he has forsaken the visionary world of the great painter for the more lucrative work of a signpainter. Noticing her shivers he asks Mimi to come inside but she asks if Rodolfo is there. She begins to cry and tells Marcello that Rodolfo's persistent jealousy is destroying her and that her only chance of survival lies in their separating.

Rodolfo has woken from his stupor and comes in search of Marcello. Mimi hides. He rails against Mimi, calling her heartless and a coquette. His self-satisfied outrage is broken by Mimi's coughing. He turns again to see her — pale, ill, her heart breaking. The two lovers talk for a while and decide that the best thing they can do is to part — but amicably: they will remain friends.

Marcello returns with Musetta who has been caught with another man. A furious row develops between these two and Rodolfo and Mimi realise that their love is inescapable. They will stay together until the spring comes, wishing only that the winter could last forever.

INTERVAL OF 15 MINUTES

ACT IV

An attic in the Latin Quarter, April 1831.

Rodolfo and Marcello are alone again. Mimi has gone off with a wealthy lover, following Musetta's example. Schaunard enters with Colline to dispel their gloom with games and laughter, as in the first act.

The fun is becoming riotous when the door opens and Musetta arrives. Mimi has been forsaken by her wealthy lover and hounded by creditors. Now dying, she has asked Musetta to bring her back to her former lover. Rodolfo runs out to get her and brings her back, almost carrying her as she comes into the room, obviously at the point of death. Gently he lays her down.

As he warms Mimi's hands, Rodolfo looks at his friends. Musetta removes her earrings and gives them to Marcello who runs to pawn them. Colline takes off his cherished coat and goes out to sell it while Musetta runs to fetch her muff.

Rodolfo and Mimi are suddenly alone and the two remember the earlier, happier stages of their love.

The others return but are horrified to see that Mimi is dying. Rodolfo sees their faces and, with a sob, buries himself on Mimi's breast. His friends are shattered by the catastrophe: Musetta weeps, Colline stands distraught, Schaunard collapses in a chair and Marcello, as he so often does, turns away to hide from the world how much he feels.

Giacomo Puccini
LA BOHÈME
(The Bohemian Life)

Opera in Four Acts.
Text by Giacosa and Illica,
after Murger's
Scènes de la Vie Bohème

First performance:
Teatro Regio, Turin,
1st February 1896

*First performance of this
production: Gaiety Theatre,
Dublin, 22nd April 1987.*

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Director: Mike Ashman
Designer: Bernard Culshaw
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Repetiteur: David Gowland
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RODOLFO, a poet	JEAN-LUC VIALA
MARCELLO, a painter	HARTMUT SINGER
COLLINE, a philosopher	CURTIS WATSON
SCHAUNARD, a musician	BRUNO CAPRONI
BENOIT, a Landlord,	BRIAN DONLAN
MIMI, a seamstress,	ANNA MARIA FERRANTE
PARPIGNOL, a toyseller	BRENDAN CAVANAGH
ALCINDORO	NIGEL WILLIAMS
MUSETTA, a grisette	VIRGINIA KERR
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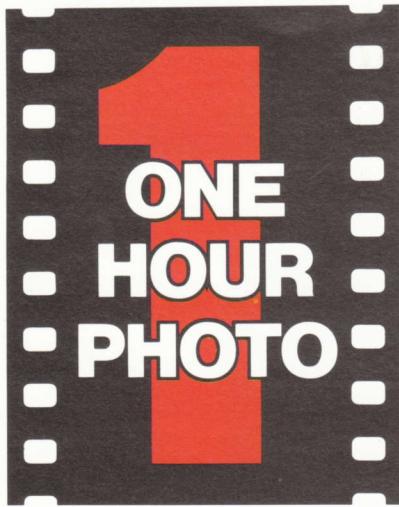
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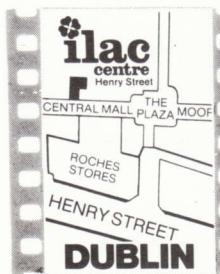
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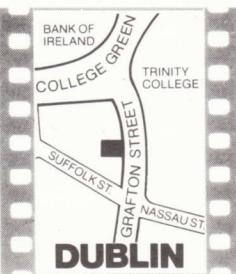
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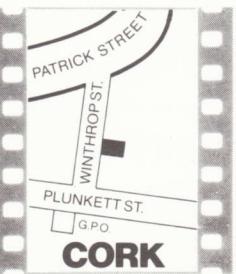
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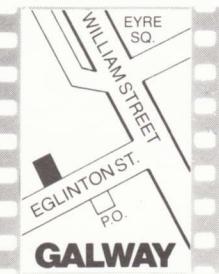
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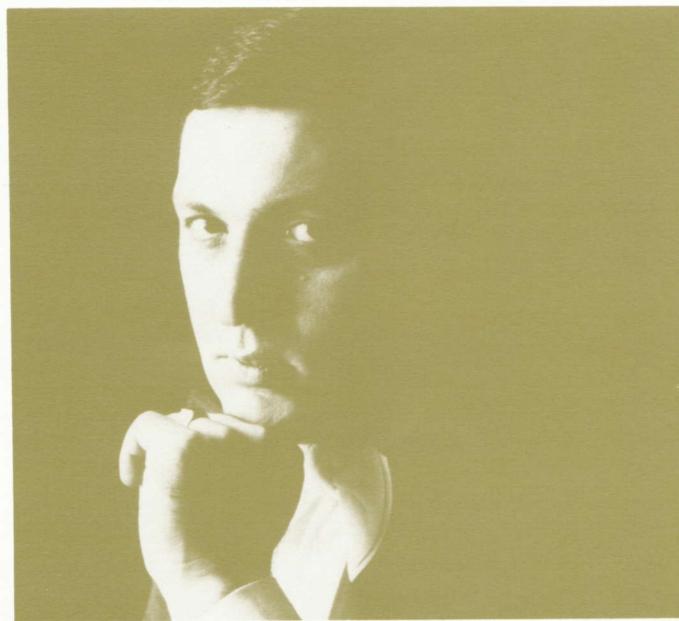
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SEAN MITTEN

It was with a great sense of shock and sadness that we learned of the untimely death of Sean Mitten on the 3rd April in his home town of Wexford. Sean was for many years an integral part of our productions appearing in over 20 roles with the Society ranging through the Italian, French, Russian and Czech repertoire. Blessed with a fine natural bass voice he had many major Feis Ceoil awards to his credit, including the John McCormack Cup, the Bass Solo Gold Medal and the Joseph O'Mara cup. Throughout his long association with the Wexford Festival he sang in many productions there and played a prominent role in the administration of its affairs. To his wife Evelyn and family, we extend our deepest sympathy on their loss.



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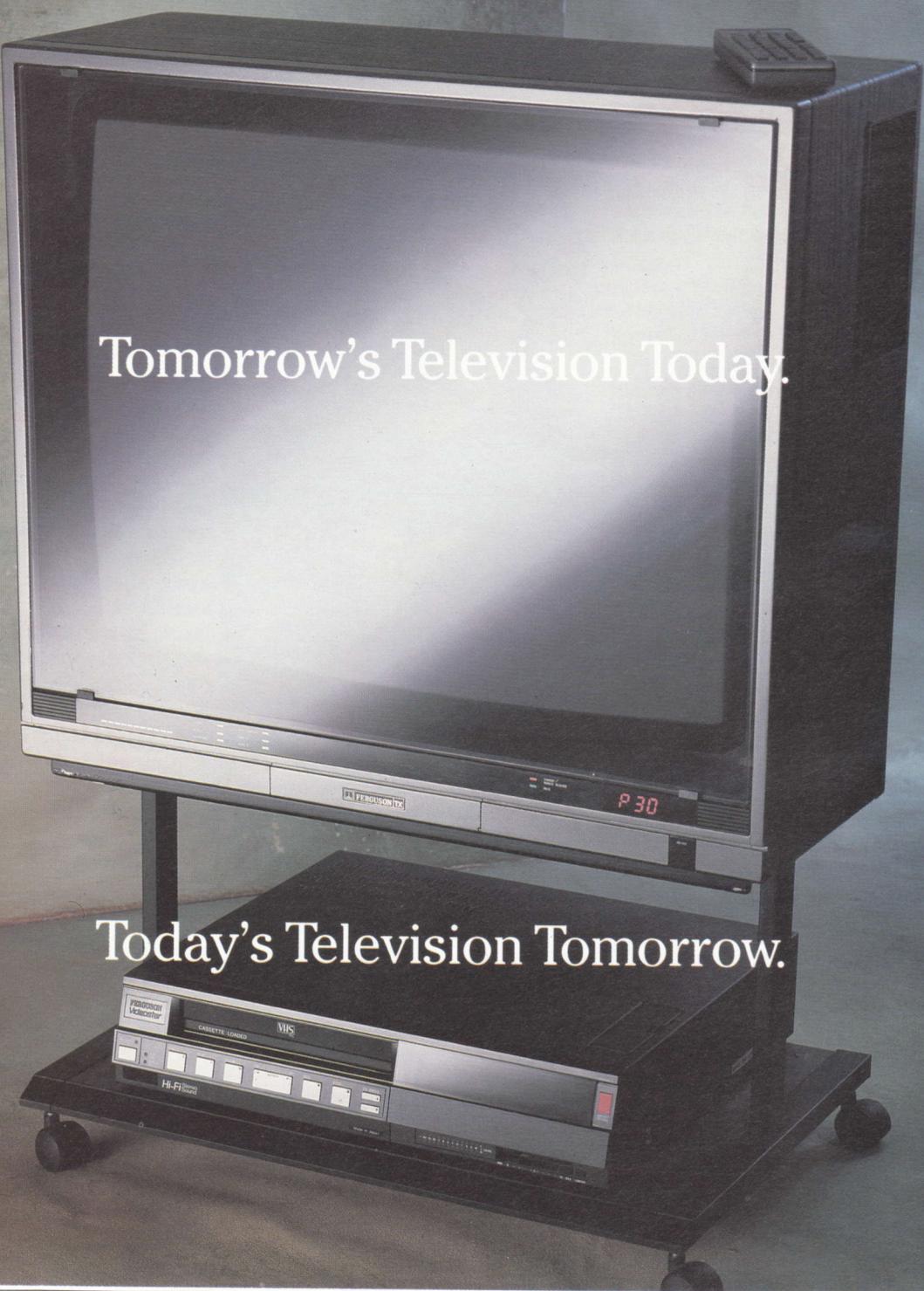
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DONIZETTI



It is difficult to think of a composer whose rise in popularity during the last decade or so seems more implausible or in certain restricted senses better justified than the happy change that has befallen Donizetti's reputation. Half a century ago, and even more recently, Donizetti's place was that of a poor third in the seemingly inseparable conjunction of Rossini-Bellini-Donizetti. We used to be told that Donizetti wrote too much and too hastily, that his powers of invention were meagre, and that any of his works survived at all was due to an uncritical audience's benighted fondness for *Lucia* and *Don Pasquale*.

The last thing one would predict on the basis of that once widespread attitude was that the mid 1950's would see the beginning of a major Donizetti "revival" that after almost three decades shows no signs of running out of steam.

The chief result of this reawakened and continuing interest in 'bel canto' opera has been the coming apart of the mindless cliché of eternally hyphenating Rossini-Bellini-Donizetti, a healthy change that allows us to see these composers as distinct, and, in some ways, surprisingly different entities. Rossini's great achievements were, first, in the field of comedy and, later, in his serious operas, where he achieved at times a tone of monumental nobility that influenced many later operatic composers. When we think of the brilliance of his orchestration, his matchless élan, and his irresistible ensembles, Rossini stands clear as a figure of incontestable importance and originality. Of the three, Bellini tilled the narrowest field. Not only was his output far smaller, but he never wrote an opera buffa before his untimely death at 35. His major contribution was the distillation of musical expression into long-spun seamless melodies that exerted a great attraction to and influence on a whole generation of composers.

What sets Donizetti apart from the other two was his intuitive sense of theatre, his involvement — to the extent his librettists permitted him — in his characters. Nearly a third of his seventy-odd works for the stage are comedies. Some, like *Don Pasquale*, are full-length works in three acts; others like *L'Elisir d'Amore*, are in two, and not a few, like *Il Campanello* are short one-act romps. What they all have in common, however, are tuneful scores and absurdly funny situations. *L'Elisir d'Amore* has something else in addition; a libretto by Felice Romani who was the leading Italian

librettist of the day. Originally a lawyer he provided texts for operas by Mayr, Rossini, Bellini and Verdi. *L'Elisir* was not the only Donizetti opera for which Romani provided the libretto, but the others were mostly for the composer's serious works like *Anna Bolena* and *Lucrezia Borgia*. Because of the speed with which Donizetti had to compose *L'Elisir* — the management of the Teatro Canobbiana in Milan had been let down by one of their composers and asked Donizetti to give them a new work in a fortnight! — Romani and the composer decided on the plot *Le Philtre*, which the French librettist Scribe had written for

Auber the previous year. Maintaining the line of the plot and the incongruous setting "in the Basque country", Romani changed or translated the names of the four leading roles. Then his real invention began: almost every situation in the Italian corresponds to one in the French, but Romani heightens and sharpens moment after moment. He made several cuts and some major additions, including high-points of the opera: *Prendi per me sei libero*, *Adina credimi*, and the supreme *Una furtiva lagrima* (inserted, as a matter of fact, through Donizetti's insistence, against Romani's judgement and set down according to legend in half an hour while the composer was suffering from a splitting headache).

The immediate success of the result rather surprised Donizetti, who had no expectations for the première (May 12, 1832). The soprano, Clara Sabina Heinefetter, was German; the tenor, Giovanni Battista Genero, suffered from a stammer that apparently did not affect his singing; Henry-Bernard Dabadie, who sang Belcore, was a Frenchman; and Dulcamara was portrayed by Giuseppe Frezzolini, who Donizetti said had "the voice of a goat".

Following its initial run of 32 performances *L'Elisir* was quickly taken up and established throughout the rest of the operatic world since when it has been translated into a score of languages. Dublin audiences were introduced to the work on 27th February 1838 at the Theatre Royal, Hawkins Street in a performance given by an Italian touring company from the Lyceum Theatre, London.

Always careless about definitions, Donizetti called *L'Elisir d'Amore* an "opera comica". Though the work has many affinities with the later, broader, but similarly irresistible *Don Pasquale*, *L'Elisir* also differs from Donizetti's other comic masterpiece in important

ways. It is basically a sweeter, gentler opera. In *Don Pasquale*, the central action — like that of *Cosi fan Tutte* — is a rather cruel practical joke.

There is deception, too, in *L'Elisir d'Amore*, but it is Dulcamara's harmless, even beneficent passing-off of Bordeaux as Isolde's love potion. At the same time, Nemorino's love of Adina, far more than Ernesto's for Norina in *Don Pasquale*, is the opera's mainspring, and there is nothing comic about it. Like many lovers before and since, Nemorino learns, painfully, that faint heart does not win; just as Adina learns, at a cost to her pride, to value simple fidelity above gold braid.

Complementing the action of these two touching, human lovers, we have Donizetti's and Romani's witty employment of two stock figures: the blustering soldier (who is deftly summed up by Donizetti's mocking marziale music for his entrance); and the wily charlatan Dr. Dulcamara, the prototypical salesman, who is really the opera's central figure. Adjusting quickly to any surroundings, he knows the knack of

picking individuals from his audience (in this case the chorus) and addressing himself to their apparent causes of anxiety. Worried about overweight? Loss of hair? Can't sleep well? Ah, this magic formula will cure anything! The bottle, of course, contains only red wine, whose magic consists of lowering the inhibitions and getting everyone to relax and have a good time.

The story of magic potions must be as old as mankind, and in *L'Elisir d'Amore* we have the typical comic view, just as in *Tristan und Isolde* we have the tragic. In both operas it is really love that turns out to be the secret ingredient. A note written by Romani in the first edition of *L'Elisir* states: 'The subject is imitated from Scribe's *Philtre*. It is a jest' — he uses the word 'scherzo' — 'and as such is presented to the gentle readers.' But as Andrew Porter has pointed out, *L'Elisir* is not just a jest, or indeed a brilliant comedy; it is something more — a brilliant comedy about real country people which mirrors their emotions, behaviour and way of life brilliantly.

Patrick J. Brennan

SYNOPSIS

ACT I

Adina (Soprano) sits reading. She is beautiful, and wealthy to boot. With her is Giannetta and other friends who sit around in the shade enjoying the midday respite from work and the heat of the summer day. They sing a chorus in appreciation of it. Nemorino (Tenor), standing apart, gazes wistfully at Adina. His aria, *Quanto è bella*, expresses his love for her while lamenting the diffidence that afflicts him in her presence. Adina is fully aware of Nemorino in the background and while not at all indifferent she is irritated by his timidity in declaring himself. She reads to the peasants the story of Tristan and Isolde and the love potion (*Della crudele Isotta*). The peasants, and especially Nemorino, are much interested in this miraculous potion and wonder where it is to be obtained.

Martial music heralds a company of soldiers headed by Sergeant Belcore (Baritone), who at once lays siege to Adina's heart. Nemorino, greatly distressed, contrasts the Sergeant's smug aplomb with his own shyness. Adina grants permission to the company to bivouac on her lands. The peasants go back to work. Adina, left alone with Nemorino, at first brushes aside his awkward approaches but suddenly relents sufficiently to say that he is good and modest while she is capricious. In the tuneful air *Chiedi all' aura lusinghiera* she says he might equally ask the wayward breezes why they are so changeable. He replies that his love for her is changeless as the river. Not too unkindly she tells him that he would be better off to seek someone else to love. A flourish of trumpets introduces one of the great comic characters of opera — Dr. Dulcamara (Bass), the itinerant quack. In the splendid patter song *Udite, udite o rustici* he flamboyantly extols his own genius and world renown and the amazing efficacy of his universal medicine which will cure all human ills from toothache to wrinkles. The peasants are greatly impressed and brisk

business is done. Nemorino hangs back to shyly ask the great man whether he had ever heard of Queen Isolde's love potion only to be told that the doctor is himself the sole distiller of this elixir. Congratulating himself at this answer to his prayer, he at once acquires a bottle at a fancy price. In the rattling duet *Obbligato, ah si obbligato* the gullible young man fervently thanks the cynical quack. What he has bought is a bottle of cheap red wine.

Nemorino, alone, gulps down his elixir. The results are indeed spectacular and Adina discovers him ludicrously dancing and singing all by himself. More than by these capers she is astonished by his complete indifference towards her. The amusing duet *Esulti pur la barbara* expresses Nemorino's tipsy elation and Adina's pique. So mortified is she indeed that when Belcore comes in she maliciously encourages him and says she may marry him in a week. When Giannetta rushes in with the news that the company has been ordered to leave on the morrow, Belcore presses Adina to marry him that day. Nemorino, sobered, desperately begs Adina to wait another day (*Adina credimi*) but, still piqued, she consents to the Sergeant's proposal. The Act ends in a brilliant ensemble of rejoicing, Nemorino being odd man out.

INTERVAL OF 25 MINUTES

ACT II

The coming marriage is being celebrated. After the chorus *Cantiam, facciam*, in a delightfully comic duet, *Io son ricco e tu sei bella*, Adina and Dulcamara sing and act the tale of the beautiful lady gondolier and the elderly senator whom she rejects for a younger lover. The notary arrives but Adina is strangely reluctant to sign the contract. All troop out save Dulcamara. To him Nemorino complains that despite the elixir his love affairs are even more hopeless than before. The doctor

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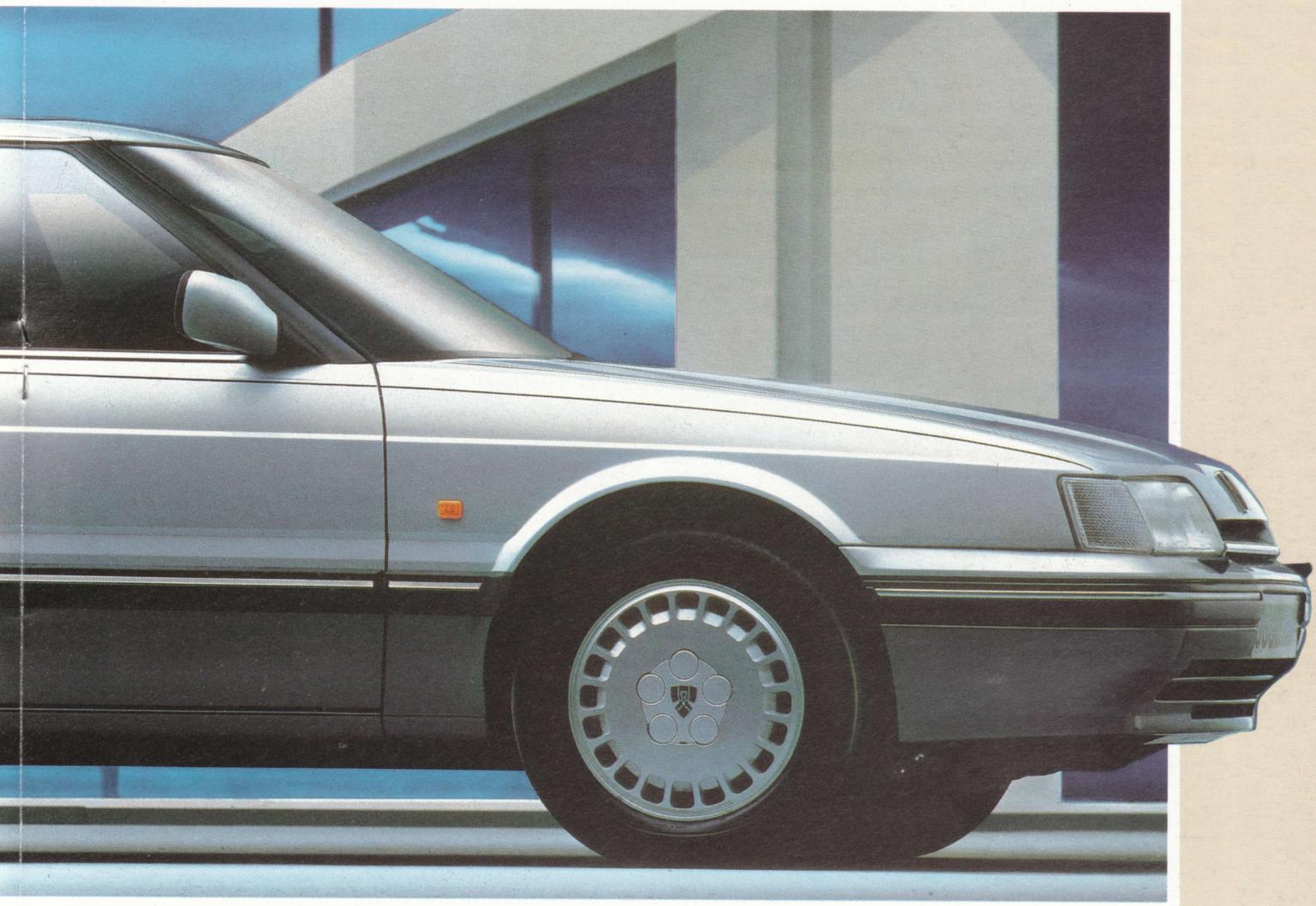
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prescribes a second bottle, but Nemorino has no money left. Belcore now comes in much annoyed by Adina's delays. On hearing of Nemorino's desperate need of money he tells him of the bonus of *venti scudi* paid to recruits and enlarges on the pleasures of a soldier's life. In the course of another rollicking duet Nemorino is persuaded to put his mark on the enlistment paper. Money in fist, he rushes off to find Dulcamara. The girls are in a hubbub of excitement. Giannetta imparts in deadly secrecy the news that Nemorino's uncle has died leaving him the richest and most eligible young man in the parish (*Possibilissimo, non è probabile!*)

Nemorino is immensely gratified by the flattering interest he now attracts. He is not aware of his legacy but having just swallowed a quart of the elixir and being quite tipsy, he assumes that its magic is at work at last. Dulcamara and Adina survey the unusual scene, unaware of its true cause — Adina ruefully, since she has begun to repent of her harshness. She is unreasonably chagrined to find Nemorino become the centre of attraction. Off-handedly he tells her the tables are now turned and the girls carry him off to the dance on the village green.

Dulcamara tells Adina of Nemorino's purchase of the love potion and how, in order to obtain it and the girl he loved, he had bartered his freedom. Adina, much affected, decides to take matters into her own hands. For one thing, she will buy back the enlistment paper. Nemorino, returning, reflects on his coming departure for the army and on the softening in Adina's mood. In the air *Una furtiva lagrima* — one of the gems of bel canto — he tells of the effect of the tear that had stolen down her cheek when she saw him monopolised by the other girls. Adina approaches and though coldly treated at first she confesses her love for him and, in token, hands him back the enlistment paper. After Adina's air, *Prendi, per me sei libero*, their differences are resolved in a tender duet. Belcore accepts the situation philosophically. Dulcamara, having in the meantime learned of the legacy, reveals the news to Adina and Nemorino and to the villagers he declares that his elixir not alone aids true love but brings riches as well. The villagers rush to buy and the good doctor — the real hero of the whole affair — is accorded a rousing send-off in the glittering chorus that ends the opera.



Gaetano Donizetti
**L'ELISIR
d'AMORE**
(The Elixir of Love)

Melodrama in Two Acts.
Libretto by Felice Romani

First performance: Teatro della
Canobbia, Milan, 12th May
1832

First performance of this
production: Gaiety Theatre,
Dublin, 23rd April 1987.

DUBLIN GRAND OPERA SOCIETY

Conductor: James Blair

Director: Patrick Young

Designer: Bernard Culshaw

Lighting Designer: Mark Pritchard

Chorus Master: Phillip Gilbert

Repetiteur/Harpsichord Continuo: Helena Brown

Stage Manager: Pauline Menear

CAST

ADINA,ANTONELLA MUSCENTE
a wealthy capricious landowner

NEMORINO,JUSTIN LAVENDER
a simple young farmhand in love with Adina

BELCORE,ALAN WATT
a sergeant garrisoned at the village

DOCTOR DULCAMARA,MAURIZIO PICCONI
a travelling physician

GIANETTA,KATHLEEN TYNAN
a housemaid

DULCAMARA'S TRUMPETER,SZabolcs VEDRES

THE CHORUS OF THE DUBLIN GRAND OPERA SOCIETY

RADIO TELEFÍS ÉIREANN SYMPHONY ORCHESTRA

(By kind permission of the RTE Authority)

Leaders: Audrey Park (*Dublin performances*)
Fionnuala Hunt (*Cork performances*)

GAIETY THEATRE DUBLIN
April 23, 25, 29.
May 1, 1987
7.30 p.m.

CORK OPERA HOUSE
May 4, 6, 8, 1987.
8.00 p.m.

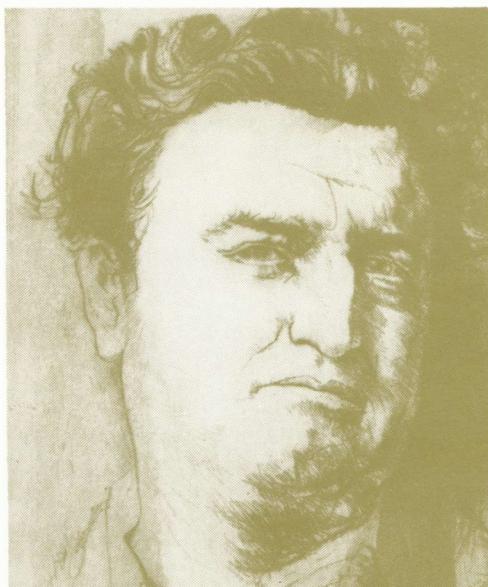
The action of the opera takes place in a village in the Basque Country.

There will be one interval of twenty-five minutes between Acts I and II.

GAIETY THEATRE

Forthcoming Attraction

Thursday 4th June to
Saturday 4th July, 1987
Preview Wednesday 3rd June



NÍALL TOIBÍN in

BORSTAL BOY

By Brendan Behan
with Darragh Kelly

DIRECTED BY JOE DOWLING

Borstal Boy, Brendan Behan's magnificent exuberant autobiographical account of his time as a guest of the Crown at several different prisons was first seen as a stage adaptation at the Abbey Theatre in 1967, twenty years ago this year. It has subsequently been revised many times and, winning the Tony Award for best play in New York in 1970, it remains one of the most enduring and vital pieces of Irish Theatre of its time.

Borstal Boy is a lively and exhilarating show and this stage adaptation by Frank McMahon emphasises both the hilarity and the pathos which were the main characteristics of the novel. This new production will be directed by Joe Dowling who played several roles in Tomás MacAnna's original production.

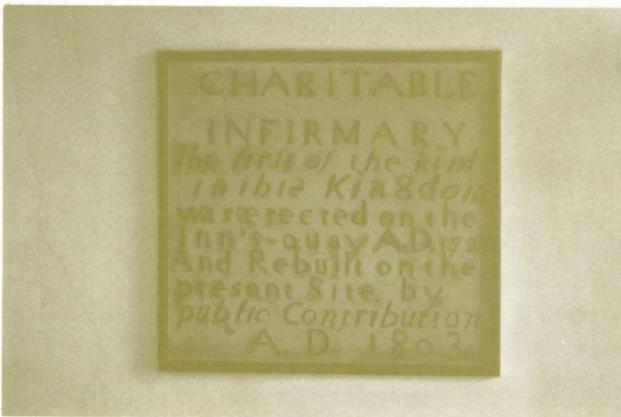
‘THE JERV’—AN ELIXIR OF LOVE

“Most teaching institutions maintain a reputation for either high academic standards or a genial atmosphere of camaraderie; a few have neither and still fewer are blessed with both distinctive qualities. A number of institutions that for generations have managed both spring to mind: the Thorndike Memorial Laboratory of the Boston City Hospital and Columbia’s P & S in this country, for example, the Rotunda and Jervis Street Hospitals in Dublin, Hôpital St. Antoine in Paris and Hammersmith Hospital in London.”

(*New England Journal of Medicine*, 1968)

What a wonderful tribute from one of the world's most prestigious medical periodicals.

A small house was opened in Cook Street in 1718 by six Dublin Surgeons for the care of “the maim’d and wounded poor”. Ten years later a larger premises was established in Anderson’s Court and given the name of the Charitable Infirmary of Dublin. Two decades later the hospital moved to Inn’s quay. Whilst there the hospital was one of the three beneficiaries of the £400 profit from the 1742 world première of Handel’s *Messiah* in Fishamble Street. In 1786 the hospital was transferred to Jervis Street. At first it occupied the former town house of the Earl of Charlemont. It was built as a hospital on this site in 1803 and largely rebuilt in 1887. It received its Charter in 1820 (George IV) and its supplemental Charter in 1888 (Victoria). The 1820 Charter recognised that the institution had ‘for many years past been of great and manifest benefit to the Sick and Wounded Poor in the Northern parts of our said City’ and recognised that certain alterations to the Letters Patent (issued by George III in the 32nd year of his reign) were required to enable the Governors and Guardians of the Charitable infirmary in Dublin to ‘maintain the said Institution more advantageously for the benefit of the Sick and Wounded Poor of our said City of Dublin’. The supplemental Charter enabled the Governors to raise money for the rebuilding of the hospital and dealt with the number and type of medical staff required and vested in the Committee of Management their selection, retention — and dismissal!



Foundation stone of the first hospital at Jervis Street.

As we draw to the close of an era of some 270 years it seems appropriate to again associate the Charitable Infirmary with a notable evening of music and it is more than appropriate that Donizetti’s opera comica *L’Elisir d’Amore* should be the work chosen.

For those of us fortunate enough to have served on the staff of the Charitable Infirmary we are conscious of the liberal pluralist attitudes that prevail, nowhere more so, let it be said, than amongst the Sisters of Mercy who were associated with the hospital, and served it so well and loyally, for more than a Century. Colour, creed or social status matter not a whit; all that count are the skills and caring attitudes of the staff and the illness and suffering of the patients who seek comfort within the walls of the institute. There is, moreover, a very good relationship between all hospital employees irrespective of the type or grade of work undertaken. To work at ‘the Jerv’ is a labour of love; I believe I’m not being presumptuous when I state that every patient receives an elixir of love (even if some remedies are based on the same depth of knowledge as that shown by Dulcamara!).

L’Elisir d’Amore had its première in Milan on the 12th of May 1832. Guessimates suggest that Donizetti took six (two to ten) weeks to compose the Opera. Some six weeks earlier on the 1st April 1832 one D.J. (later Sir Dominic J) Corrigan M.D., “One of the Physicians to the Charitable Infirmary, Jervis Street, Dublin”, published a paper ‘on permanent patency of the mouth of the aorta, or Inadequacy of the Aortic Valve’ in the Edinburgh Medical and Surgical Journal. In this paper he described three physical signs. The first of these is today known throughout the medical world as Corrigans sign; the third, somewhat inaccurately, as Corrigans pulse.

A common cause for patency of the aortic valves in Corrigan’s day was syphilitic dilatation of the proximal aorta. Rossini’s mother had died from such aneurysmal dilatation of her aorta. Whilst syphilitic disease lead to Donizetti’s death there is no evidence that it significantly affected his aorta; syphilitic diseases may also have lead to the deaths of his wife and children.



The Charitable Infirmary as it is today.

The opera has an association with Irish powers of healing. The book Adina is reading at the beginning of the opera tells the story of Tristan and Isolde. She is reading the German (von Strassburg) version (the version Wagner used in 1865) based on an Anglo-Norman version of a French version of the Irish tale of Drystan and Essylt! The French poet added the love potion and ascribed healing powers both to Iseult of Ireland and her mother. Unfortunately, Iseult of Ireland, married in Cornwall but summoned to France, arrived too late to revive her true love Tristan who had been wounded by a poisoned weapon and who had died after he had been lied to by his jealous wife called Iseult of the white hands. Finding Tristan dead Iseult of Ireland gave her life in a final embrace: Out of their graves two trees grew and intertwined.

A deeper interpretation of *L'Elisir d'Amore* would suggest that Adina's change of heart towards Nemorino was based on a need to fulfil an Isolda role. The wily, likeable even loveable Dulcamara may have known more than he let on when he told Adina that he had given the love potion of Queen Isolda to Nemorino.

The Charitable Infirmary is a teaching hospital steeped in 'the Dublin method' of bedside teaching. Nemorino shows clinical acumen in his wonderful aria '*Una Furtiva Lagrima*'. Psychoanalysis as to why Donizetti kept his best tunes for tenors would probably claim that he was influenced by the constellation of famous Bergamasc tenors that he heard in his youth (Giacomo and Giovani David, Domenico Viganoni, Andrea Nozzari, Marco Bordogni, Domenico Donzelli, Giovanni Battista Rubini). Medical skills are handed on

from generation to generation; analysis shows both the continuity and change. When we listen to *L'Elisir d'Amore* we can perceive that the same happens between composers. As examples, the end of the first scene in each act is abbreviated Rossini (who wouldn't abbreviate Rossinian endings!); Nemorino's interchange with Adina '*Esulti par la barbara*' is a foretaste of Verdi, and the finale of Act 1 contains both 'Rossinian' and 'Verdian' passages.

As we say farewell to Dr. Dulcamara at the end of the opera so we must anticipate a happy farewell to Jervis Street and look forward to the new hospital at Beaumont. We must take all that is best with us and blend it with all that is best in our North Dublin sister hospital St. Laurence's, to ensure that the reputation built up by both hospitals is maintained. What a pity that despite the support of the Medical Boards of both hospitals, the Board of Management of St. Laurence's, the Managing Committee of the Charitable Infirmary and the Council of the Royal College of Surgeons in Ireland the name of the new hospital will not honour that great and humanist Irishman Sir Dominic J. Corrigan, but rather, as of now be saddled with the name of an alien anti-Irish bigot. It is rumoured that the corridors of power will not forgive Corrigan for not wholeheartedly supporting Newman's Catholic University, but he, in his wisdom, foresaw that no good could ensue for Ireland by the replacement of one dominant ethos with another. Let us hope it is not too late to rectify this absurdity.

John F. Fielding



Donizetti during his last months.

Gaietystage Productions Ltd.

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Gaiety Theatre Information and Services

Booking Information: The Box Office is open on Monday-Saturday 11 a.m.-7 p.m. for advance bookings. Visa, Access and American Express Bookings are accepted at the counter, or by telephone 771717. Postal Bookings are processed in order of receipt. Please make cheques payable to Gaietystage Productions Ltd. and enclose SAE, or add postage to your remittance.

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Latecomers: In response to general request, latecomers will not be admitted until there is a suitable break in the performance.

Fire Procedure: In the event of an emergency, please follow the instructions of the staff, who are trained in evacuation procedure, and walk quickly through the nearest Fire Exit, which is clearly marked.

General Information: Smoking is prohibited in the auditorium. Glasses and bottles may not be brought into the auditorium. The use of cameras and tape recorders is prohibited.

Kiosk: The Gaiety Kiosk is situated in the foyer and is open before the performance and during the interval. The kiosk stocks minerals and confectionery.

Ices: Ices are sold on each level of the auditorium during the interval. For the benefit of party organisers, orders may be placed in advance.

Bars are situated on the Parterre, Dress Circle and Grand Circle levels.

All bars are open half an hour before the performance and during the interval.

To avoid queuing for your interval drinks, you may pre-order your drinks and reserve a table in any of the Bars.

The interval order form is displayed in the Foyer and in each Bar.

Coffee is available in all the Bars.

At the end of the performance the Bars on the Dress Circle and Parterre levels will remain open.

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The Management reserves the right to refuse admission and to make any alteration in the cast or programme which may be rendered necessary by illness or other unavoidable cause.



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PART I

- | | |
|---|--------------------------------|
| 1. Largo al factotum
IL BARBIERE DI SIVIGLIA G. Rossini | MAURIZIO PICCONI |
| 2. O Carlo, ascolta
DON CARLO G. Verdi | BRUNO CAPRONI |
| 3. Dies Bildnis ist bezaubernd schön
DIE ZAUBERFLÖTE W.A. Mozart | BARRY BANKS |
| 4. Silvio a quest' ore
I PAGLIACCI R. Leoncavallo | VIRGINIA KERR
BRUNO CAPRONI |
| 5. Soliloquy
PRINCE IGOR A. Borodin | PETER McBRIEN |
| 6. Marietta's Lied
DIE TOTE STADT E.W. Korngold | VIRGINIA KERR |
| 7. Gremin's Aria
YEVGENY ONEGIN P. I. Tchaikovsky | CURTIS WATSON |
| 8. Una donna a quindici anni
COSI FAN TUTTE W.A. Mozart | ANTONELLA MUSCENTE |
| 9. Schicchi's Romanza
GIANNI SCHICCHI G. Puccini | MAURIZIO PICCONI |

INTERVAL OF 25 MINUTES

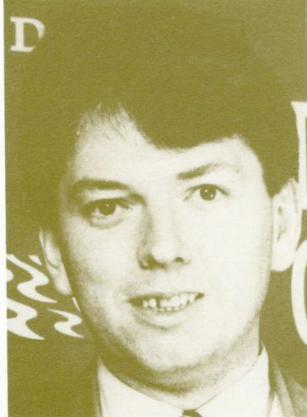
PART II

- | | |
|--|--------------------------------|
| 10. Somiglio il buon monarca
MONTEZUMA Karl Heinrich Graun | BARRY BANKS |
| 11. Eri tu che macchiavi quell' anima
UN BALLO IN MASCHERA G. Verdi | PETER McBRIEN |
| 12. I got plenty o' nuttin
PORGY AND BESS G. Gershwin | CURTIS WATSON |
| 13. Dinorah's Aria
DINORAH G. Meyerbeer | ANTONELLA MUSCENTE |
| 14. Pari Siamo
RIGOLETTO G. Verdi | PETER McBRIEN |
| 15. Melitone's Address
LA FORZA DEL DESTINO G. Verdi | MAURIZIO PICCONI |
| 16. La donna è mobile
RIGOLETTO G. Verdi | BARRY BANKS |
| 17. Or siam soli
LA FORZA DEL DESTINO G. Verdi | VIRGINIA KERR
CURTIS WATSON |

GAIETY THEATRE DUBLIN
Tuesday 28th April 1987
7.30 p.m.

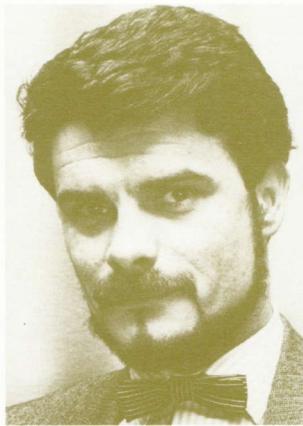
Barry Banks and Peter McBrien are guest artists for this concert.

The concert will end at approximately 9.50 p.m.



MICHAEL McCAFFERY
has worked closely with Sir Peter Hall on many of his opera productions at Glyndebourne and, more recently, at the Bayreuther Festspiele in West Germany, where in 1985 and 1986 he directed RING cycles (after Peter Hall's 1983 production) to great popular and critical acclaim. He has also directed for

Glyndebourne Festival Opera and Glyndebourne Touring Opera and, last year, at the Hong Kong Arts Festival. On 1st January this year, he was appointed to his present position as Artistic Director of the DGOS.



DAVID COLLOPY
was born in Wexford where he studied Accountancy before joining Wexford Festival Opera as Administrator. This position he held for five years. After a short period in London, he returned to Ireland in 1985 to take up his present post of Administrator with the DGOS.



PHILLIP GILBERT
is a graduate of the Royal College of Music and the University of Hull where, in 1982, he won the Special Music Prize for most outstanding student. He worked with Welsh National Opera and Wexford Festival Opera and is now full time Chorus Master with the DGOS.

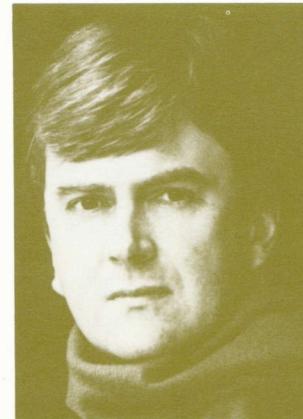


ALEX REEDIJK
began his career with the New Zealand Opera Company and moved to the New Zealand Ballet Company. His productions include LA BOHÈME, LE NOZZE DI FIGARO, COPPELIA and LA SYLPHIDE. He is involved with the London International Festival and has worked with the Lyric Theatre in Hammersmith. He is currently Production Manager with the DGOS.



ALBERT ROSEN
studied at the Prague Conservatoire and at the Vienna Music Academy. This distinguished conductor began his career in his native Czechoslovakia where he was First Conductor of the Smetana Theatre. In 1969 he was appointed Chief Conductor of the RTESO and is now Chief Guest Conductor, a post he

also holds with the West Australia Symphony Orchestra. He has conducted regularly with both Wexford Opera and the DGOS and returns to Dublin after an outstanding debut with TOSCA for the English National Opera in London.



JAMES BLAIR
studied with Sir Adrian Boult and won the Ricordi Conducting Prize, studying in Siena and Venice with Ferrara. He conducts regularly with the major UK orchestras and has also conducted in France, Italy and Spain. He is a frequent visitor to the United States, where his work is very highly regarded. He recently made his debut in Rome, with the Orchestra of Santa Cecilia, with outstanding success and has just conducted a triumphant Mahler Eighth Symphony in the Queen Elizabeth Hall in London.



VIRGINIA KERR

is one of the most versatile of young Irish artists. Her appearances in Dublin last season in the DGOS production of *TURANDOT* won considerable acclaim, while she enjoyed particular success in Opera Theatre Company's production of *THE TURN OF THE SCREW*. Miss Kerr has recently appeared with Scottish Opera in *JENUFA*.



ANTONELLA MUSCENTE

sings Adina. Miss Muscente was born in Pescara and studied at the d'Annunzio Conservatoire. A frequent prizewinner throughout Italy, she made an outstanding debut at Spoleto as Adina, thereby opening out a field of successes in the *bel canto* repertoire. She sings frequently at the Rome Opera, where she sang

Zerlina with Maestro Maag last season. Later this season she will sing in *PARSIFAL* at Spoleto under the direction of Menotti.



JUSTIN LAVENDER

sings Nemorino. This young English tenor has enjoyed a considerable international career since graduating from the GSMD in London in 1975. He made his Royal Opera, Covent Garden, debut later that year and his extensive repertoire (embracing Mozart, *bel canto* and modern music) has taken him throughout the world. His frequent concert appearances throughout Europe have been acclaimed and he enjoys particular success in the lyric repertoire.



MAURIZIO PICCONI

sings Doctor Dulcamara. He last appeared with the DGOS in the same role in 1982. His wide repertoire includes the major Italian and German roles. This popular Italian baritone returns after great success with Pavarotti in *LA BOHÈME* in Philadelphia and Modena.

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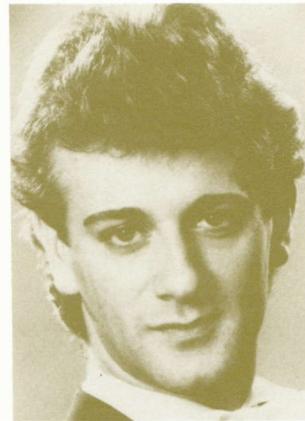
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MIKE ASHMAN
directs *LA BOHÈME*. Mr. Ashman was attached for many years to Welsh National Opera and directed a highly-acclaimed production of Wagner's *PARSIFAL* for them in 1982. He has since pursued a highly successful freelance career in the UK and abroad. *LA BOHÈME* marks his Irish Republic debut.

His recent production of *DER FLIEGENDE HOLLANDER* for the Royal Opera House, Covent Garden, was one of the most memorable and controversial events in the Royal Opera's recent history. Mr. Ashman recently directed *I PURITANI* in Paris and Weill's *HAPPY END* in London.



DAVID GOWLAND
is repetiteur for *LA BOHÈME* and accompanist for our Gala Concert. His successes include engagements at the Aldeburgh Festival, on BBC Radio 3 and Radio London and televised appearances at the Proms and the Edinburgh Festival. He was recently Musical Director for Kurt Weill's *DREIGROSCHENOPER* at RADA and has worked with

Wexford Festival Opera, Opera 80, and de Nederlandse Opera. After Glyndebourne this year, he will return to Amsterdam to commence a full-time contract with de Nederlandse Opera.



BRUNO CAPRONI
was born in Bangor, County Down, of Italian lineage. Mr. Caproni studied with Frederic Cox and with Nicholas Powell. This young baritone's roles include many of the great Puccini and Verdi works. He has recently sung John Sorel in Menotti's *THE CONSUL*.



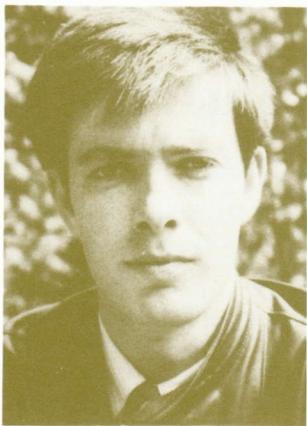
BRENDAN CAVANAGH
sings *Parpignol*. Mr. Cavanagh has appeared with all the major opera companies in Ireland in a broad range of repertoire. In the Winter 1986 Season he sang Pong in *TURANDOT*. He teaches at the College of Music.



BRIAN DONLAN
sings Benoit. Mr. Donlan is a popular visitor to Ireland and has sung frequently with both the DGOS and Wexford Opera. He has been a member of many distinguished Glyndebourne casts and has recently sung in *ARIADNE AUF NAXOS* at the Royal Opera, Covent Garden, where he will sing Benoit with Placido Domingo.



ANNA MARIA FERRANTE
sings Mimi. A prizewinner at many international competitions, Miss Ferrante has studied with the Accademia di Santa Cecilia in Rome. Her extensive repertoire embraces both early and contemporary music, as well as the standard Italian work. She comes to Dublin after outstanding success as Euridice in Parma with Kathleen Kuhlmann.



PATRICK YOUNG
directs L'ELISIR d'AMORE. Mr. Young began his career in music management and became an opera director when he worked with Kent Opera. He has since worked extensively in Britain and Italy, winning particular praise for his DON GIOVANNI with the Glyndebourne Touring Opera last season.



BERNARD CULSHAW
is one of Britain's leading theatre and opera designers. His extensive production credits are evidence of his distinguished international reputation. We are delighted to welcome him back to Ireland, his last work here being for the Wexford Festival.



MARK PRITCHARD
began his career with Joan Littlewood and Theatre Workshop's OH, WHAT A LOVELY WAR! He has won great acclaim for lighting designs in London's West End, for the Royal Shakespeare Company, on Broadway and in Denmark, where he often works.



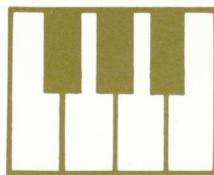
HELENA BROWN
is repetiteur and plays the harpsichord continuo for L'ELISIR d'AMORE. She studied under Hubert Dawkes at the Royal College of Music and has worked as harpsichordist with the London Mozart Players, the Contemporary Chamber Orchestra and the Academy of St. Martin's-in-the-Fields. She has appeared at the Edinburgh Festival, the York Early Music Festival and at all the major concert halls in London.



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HARTMUT SINGER

studied at the Cologne Opera Studio and has sung in many leading German houses. His opera and radio work have met with great success and his excellence in the concert repertoire has taken him to France, Holland and Hungary. He has appeared at both the Berlin and Bregenz Festivals and his wide-ranging

repertoire embraces standard works, operetta and many modern operas.



KATHLEEN TYNAN

sings Gianetta. Miss Tynan is fast becoming one of Ireland's major young singers. She trained with Laura Sarti at the GSMD in London and made her Wexford debut as the Young Girl in KÖNIGSKINDER last season. She followed this with a very popular Amor in ORFEO ED EURIDICE and returns for our Spring

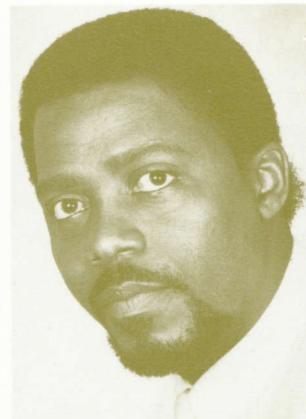
Season before representing Ireland in the BBC 'Singers of the World' competition in June.



JEAN-LUC VIALA

This outstanding young French tenor is already establishing an international reputation for himself in the lyric and *bel canto* repertoire. He has appeared in leading roles at both the Opera Comique and the Paris Opera and now sings regularly throughout Europe. His work embraces both

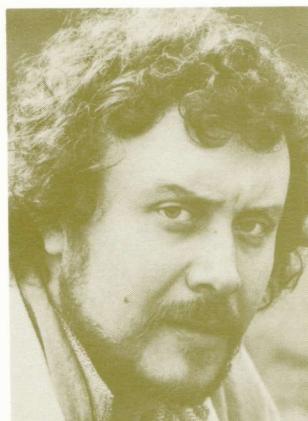
concerts and opera and his recording work has already won him three Gold Discs. In the summer of 1987 he will make his Glyndebourne debut in CAPPRICCIO with Bernard Haitink.



CURTIS WATSON

was born and studied first in Jamaica, then with the distinguished Russian bass Evgeny Nesterenko at the Tchaikovsky State Conservatoire in Moscow. He was the first non-Russian to win the coveted Glinka Competition Medal and went on to win the Mario del Monaco Competition in Hamburg. He has appeared

in many Russian theatres (a specialist in the Russian repertoire) and has recently sung in the Royal Opera's production of Menotti's AMAHL AND THE NIGHT VISITORS at Sadlers Wells Theatre in London as well as in PORGY AND BESS at Glyndebourne. He made his Wexford debut in KÖNIGSKINDER last year.



ALAN WATT

sings Belcore. Born in Scotland, Mr. Watt has appeared with all of the major British companies, specialising in the Mozart baritone repertoire — roles which have since taken him to many major European houses. He has recently sung Malatesta in Brussels (which was recorded for television). He has just returned from

Vienna where he sang Figaro at the Theater an der Wien. Mr. Watt is also a versatile and popular concert and oratorio singer.



NIGEL WILLIAMS

sings Alcindoro. He studied with Veronica Dunne and now studies with Raimund Herincz. He enjoys a broad-ranging popularity in both opera and concert work, both in Ireland and abroad.

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Giuseppe Verdi (1813 — 1901)

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1950— S; 1954—W; 1957— S; 1958— S; 1961— S;
1963— S; 1967— S; 1971— S; 1976— S; 1984— S.

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Pietro Mascagni (1863 — 1945)

1952—W.

ANDREA CHÉNIER

Umberto Giordano (1867 — 1948)

1957— S; 1959— S; 1964— S; 1970— S; 1976— S;
1983— S.

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Salvatore Allegra (1898 —)

1959— S.

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G. Verdi (1813 — 1901)

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1963— S; 1966—W; 1975— S; 1981— S.

IL BARBIERE DI SIVIGLIA

Gioacchino A. Rossini (1792 — 1868)

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1959— S; 1960— S; 1965— S; 1968—W; 1971—W;
1977— S; 1981—W; 1985—W..

THE BARTERED BRIDE

Bedrich Smetana (1824 — 1884)

1953—W; 1971—W; 1976—W.

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Giacomo Puccini (1858 — 1924)

1941— S; 1942—W; 1943— S; 1944—W;
1945—W; 1947— S; 1948—W; 1950— S;
1951— S; 1952— S; 1953— S; 1953—W;
1954—W; 1955—W; 1956— S; 1957—W;
1958—W; 1960—W; 1962— S; 1964— S;
1965—W; 1967— S; 1970— S; 1973— S;
1976— S; 1978—W; 1981— S; 1984— S;
1987— S.

THE BOHEMIAN GIRL

Michael W. Balfe (1808 — 1870)

1943—W.

CARMEN

Georges Bizet (1843 — 1875)

1941—W; 1943— S; 1944—W; 1946—W;
1947— S; 1948—W; 1950— S; 1951—W;
1952—W; 1953—W; 1954—W; 1956—W;
1959—W; 1961—W; 1963—W; 1965—W;
1967—W; 1970—W; 1973—W; 1981—W;
1985—W.

CAVALIERA RUSTICANA

Pietro Mascagni (1863 — 1945)

1941—W; 1942— S; 1950—W; 1955—W;
1959— S; 1960—W; 1973— S.

CECILIA

Licinio Refice (1883 — 1954)

1954— S.

LA CENERENTOLA

G. A. Rossini (1792 — 1868)

1972— S; 1979— S.

COSÍ FAN TUTTE

Wolfgang Amadeus Mozart (1756 — 1791)

1950— S; 1961—W; 1983—W; 1984—W.

DON CARLO

G. Verdi (1813 — 1901)

1950—W; 1965— S; 1967— S; 1973—W;
1978—W; 1985— S.

DON GIOVANNI

W. A. Mozart (1756 — 1791)

1943— S; 1944—W; 1947— S; 1950— S; 1953—W;
1955— S; 1958— S; 1962—W; 1965—W;
1968—W; 1975—W; 1978—W.

DON PASQUALE

Gaetano Donizetti (1797 — 1848)

1952— S; 1957— S; 1959— S; 1961— S; 1966— S;
1969— S; 1975— S.

L'ELISIR d'AMORE

G. Donizetti (1797 — 1848)

1958— S; 1969— S; 1971— S; 1976— S; 1982— S;
1987— S..

ERNANI

G. Verdi (1813 — 1901)

1965— S; 1976— S.

EUGENE ONEGIN

Peter I. Tchaikovsky (1840 — 1893)

1969—W; 1976—W; 1985—W.

FALSTAFF

G. Verdi (1813 — 1901)

1960— S; 1973— S; 1977— S.

FAUST

Charles F. Gounod (1818 — 1893)

1941— S; 1941—W; 1943— S; 1944— S;
1945—W; 1946—W; 1948— S; 1949— S;
1950—W; 1951—W; 1952—W; 1955—W;
1957—W; 1959—W; 1961—W; 1965—W;
1972—W; 1976—W; 1980—W.

LA FAVORITA

G. Donizetti (1797 — 1848)

1942—W; 1968—S; 1974—S; 1982—S.

LA FIGLIA DEL REGGIMENTO

G. Donizetti (1797 — 1848)

1978—S.

FEDORA

Umberto Giordano (1867 — 1948)

1959—W.

FIDELIO

Ludwig van Beethoven (1770 — 1827)

1954—W; 1970—W; 1980—W.

DIE FLEDERMAUS

Johann Strauss (1825 — 1899)

1962—W; 1963—W; 1969—W; 1984—W.

THE FLYING DUTCHMAN

Richard Wagner (1813 — 1883)

1946—S; 1964—W.

LA FORZA DEL DESTINO

G. Verdi (1813 — 1901)

1951—W; 1952—S; 1954—S; 1973—S.

GIANNI SCHICCHI

G. Puccini (1858 — 1924)

1962—S.

LA GIOCONDA

Amilcare Ponchielli (1834 — 1886)

1944—W; 1945—S; 1980—S; 1984—S.

HÄNSEL AND GRETEL

Engelbert Humperdinck (1854 — 1921)

1943—W; 1944—S; 1949—W; 1954—W;
1982—W.

TALES OF HOFFMANN

Jacques Offenbach (1819 — 1880)

1945—S; 1945—W; 1957—W; 1970—W;
1975—W; 1979—W.

IDOMENEO

W. A. Mozart (1756 — 1791)

1956—W.

L'ITALIANA IN ALGERI

G. Rossini (1792 — 1868)

1978—S.

JENUFA

L. Janacek (1854 — 1928)

1973—W.

LOHENGRIN

R. Wagner (1813 — 1883)

1971—W; 1983—W.

LOUISE

Gustave Charpentier (1860 — 1956)

1979—W.

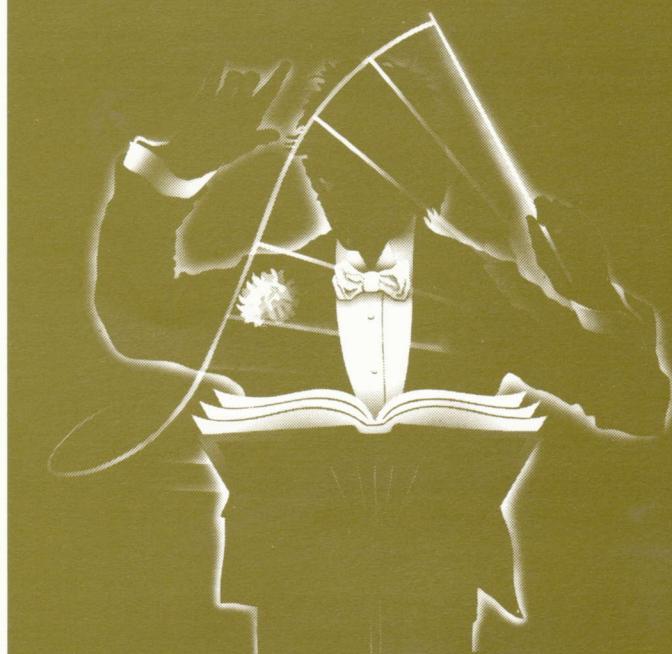
LUCIA DI LAMMERMOOR

G. Donizetti (1797 — 1848)

1955—S; 1956—S; 1958—S; 1960—S; 1962—S;
1965—S; 1967—S; 1971—S; 1974—S; 1977—W;
1981—S; 1984—S.

The Opera Festival Tour

16th-29th AUGUST



Vienna·Salzburg·Verona

OPERAS/CONCERTS

VIENNA 17/8 Palace Concert:	Schumann/Schubert	As 125
Opera House: Magic Flute/Mozart	.....	As 135-1245
18/8 Symphony Concert: City Hall Courtyard Schubert/ Sibelius	.....	As 138

SALZBURG 19/8 Palace Concert:	Bach, Scarlatti, Mozart Hayden	As 305
Marionette Theather	1600 hrs. Magic Flute 2000 hrs. Le Nozze Di Figaro	(to be advised)

Festival Performance: Instrumental Recital/Pollini Opera: Moses + Aron	.....	(to be advised)
20/8 Palace Concert	Bach, Mozart Paganini	As 305

Marionette Theather:	1600 Magic Flute. 2000 Barber of Seville	.....
Festival Performance:	Instrumental Recital/Kremer Opera Il Ritorno D'Ulisse	(to be advised)

21/8 Palace Concert	Mozart Beethoven Schubert	As 305
Marionette Theather	2000 Magic Flute	....(to be advised)

Festival Performances: Opera Le Nozze Di Figero Ballet Giselle	.....	(to be advised)
23/8 Madame Butterfly	.....	Lira 65,000
25/8 La Traviata	.....	Lira 65,000
26/8 Aida	.....	Lira 65,000
27/8 Lo. Schiaccianoci (Ballet)	.....	Lira 65,000
28/8 Madame Butterfly	.....	Lira 65,000

VERONA

23/8 Madame Butterfly	.....	Lira 65,000
25/8 La Traviata	.....	Lira 65,000
26/8 Aida	.....	Lira 65,000
27/8 Lo. Schiaccianoci (Ballet)	.....	Lira 65,000
28/8 Madame Butterfly	.....	Lira 65,000

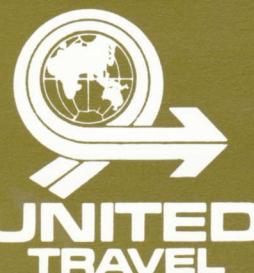
SPECIAL PRICE: £699

Based hotel accommodation

This Tour is subject to minimum numbers and we reserve the right to alter or withdraw this tour on this basis.

The above tour is subject to extras.

Stillorgan Bowl Dublin
Tel. 884346/7



MACBETH

G. Verdi (1813 — 1901)
1963 — S; 1979 — S; 1985 — S.

MADAMA BUTTERFLY

G. Puccini (1858 — 1924)
1942 — S; 1943 — S; 1944 — S; 1945 — S;
1945 — W; 1946 — W; 1947 — W; 1949 — S;
1951 — W; 1952 — S; 1953 — S; 1954 — S;
1955 — W; 1956 — S; 1958 — W; 1961 — W;
1965 — S; 1967 — S; 1969 — S; 1971 — S;
1974 — S; 1977 — S; 1980 — S; 1983 — S;
1986 — S.

MANON

Jules Massenet (1842 — 1912)
1952 — S; 1956 — S; 1962 — W; 1969 — W; 1980 — S.

MANON LESCAUT

G. Puccini (1858 — 1924)
1958 — S; 1961 — S; 1972 — S; 1977 — S; 1983 — S.

MARTHA

Friedrich Von Flotow (1812 — 1883)
1982 — W.

THE MARRIAGE OF FIGARO

W. A. Mozart (1756 — 1791)
1942 — S; 1942 — W; 1943 — W; 1948 — W;
1953 — S; 1957 — W; 1959 — W; 1963 — W;
1973 — S.

IL MATRIMONIO SEGRETO

Domenico Cimarosa (1749 — 1801)
1961 — S.

MEDICO SUO MALGRADO

Salvatore Allegra (1898 —)
1962 — S.

MESSIAH

George F. Handel (1685 — 1759)
1942 — S.

MIGNON

Ambroise Thomas (1811 — 1896)
1966 — W; 1967 — W; 1975 — W.

MUSIC HATH MISCHIEF

Gerard Victory (1921 —)
1968 — W.

NABUCCO

G. Verdi (1813 — 1901)
1962 — S; 1964 — S; 1969 — S; 1972 — S; 1977 — S;
1982 — S; 1986 — S.

NORMA

Vincenzo Bellini (1801 — 1835)
1955 — S; 1961 — S; 1981 — W.

ORFEO ed EURIDICE

Christoph W. Gluck (1714 — 1787)
1960 — W; 1980 — W; 1986 — W.

OTELLO

G. Verdi (1813 — 1901)
1946 — S; 1946 — W; 1959 — S; 1964 — S; 1976 — S;
1981 — S.

I PAGLIACCI

Ruggiero Leoncavallo (1857 — 1919)
1941 — W; 1942 — S; 1950 — W; 1955 — W;
1956 — S; 1960 — W; 1968 — W; 1973 — S.

LES PÊCHEURS DE PERLES

G. Bizet (1838 — 1875)
1964 — W.

PELLÉAS ET MÉLISANDE

Claude Debussy (1862 — 1918)
1948 — S.

I PURITANI

Vincenzo Bellini (1801 — 1835)
1975 — S.

QUEEN OF SPADES

P. I. Tchaikovsky (1840 — 1893)
1972 — W.

RIGOLETTO

G. Verdi (1813 — 1901)
1941 — W; 1944 — W; 1945 — W; 1947 — S;
1948 — W; 1949 — W; 1951 — S; 1952 — S; 1953 — S;
1955 — S; 1956 — S; 1958 — S; 1959 — S; 1961 — S;
1963 — S; 1965 — S; 1966 — S; 1968 — S; 1970 — S;
1974 — S; 1978 — S; 1983 — S.

ROMÉO ET JULIETTE

C. Gounod (1818 — 1893)
1945 — S.

DER ROSENKAVALIER

Richard Strauss (1864 — 1949)
1964 — W; 1972 — W; 1975 — W; 1984 — W.

SAMSON AND DELILAH

Camille Saint-Saëns (1835 — 1921)
1942 — S; 1944 — S; 1947 — W; 1966 — W;
1974 — W; 1979 — W.

IL SEGRETO di SUSANNA

Ermanno Wolf-Ferrari (1876 — 1948)
1956 — S.

IL SERAGLIO

W. A. Mozart (1756 — 1791)
1949 — S; 1951 — S; 1953 — W; 1960 — W;
1964 — W.

SIMON BOCCANEGRÀ

G. Verdi (1813 — 1901)
1956 — W; 1974 — S.

LA SONNAMBULA

V. Bellini (1801 — 1835)
1960 — S; 1963 — S.

SUOR ANGELICA

G. Puccini (1858 — 1924)
1962 — S.

TANNHÄUSER

R. Wagner (1813 — 1883)
1943 — S; 1962 — W; 1977 — W.

TOSCA

G. Puccini (1858 — 1924)

1941—W; 1942—S; 1943—W; 1946—S;
1947—W; 1948—W; 1949—W; 1950—W;
1951—S; 1952—W; 1954—S; 1955—S; 1956—W;
1957—S; 1958—W; 1960—S; 1963—S; 1966—S;
1968—S; 1970—S; 1975—S; 1979—S; 1982—S;
1985—S.

LA TRAVIATA

G. Verdi (1813 — 1901)

1941—S; 1941—W; 1942—W; 1944—S; 1946—S;
1947—W; 1949—S; 1950—S; 1951—S; 1952—S;
1953—S; 1954—S; 1955—S; 1956—S; 1957—S;
1958—W; 1960—S; 1962—S; 1964—S; 1966—S;
1968—S; 1970—S; 1972—S; 1975—S; 1979—S;
1983—W; 1986—S.

TRISTAN UND ISOLDE

R. Wagner (1813 — 1883)

1953—S; 1964—W.

IL TROVATORE

G. Verdi (1813 — 1901)

1941—S; 1942—S; 1943—S; 1944—S; 1945—W;
1946—S; 1947—W; 1948—W; 1949—W;
1950—W; 1951—W; 1952—W; 1954—S;
1956—S; 1959—W; 1962—S; 1966—S; 1969—S;
1972—S; 1975—W; 1980—S; 1982—W.

TURANDOT

G. Puccini (1858 — 1924)

1957—W; 1960—S; 1964—S; 1968—S; 1971—S;
1978—S; 1986—W.

DIE WALKÜRE

R. Wagner (1813 — 1883)

1956—W.

WERTHER

J. Massenet (1842 — 1912)

1967—W; 1977—W.

DER ZIGEUNERBARON

J. Strauss (1825 — 1899)

1964—W.

The advertisement features a detailed illustration of a classical building's pediment and columns. The pediment contains the letters 'HS' in a stylized font, flanked by decorative scrollwork. Below the pediment, the words 'Merchant Bankers' are written in a serif font. The main text of the advertisement is centered and reads:
**Loan Facilities
Deposits
Foreign Exchange
Investment Management
Corporate Advice**
To the left of the central text, there is a paragraph:

Hill Samuel & Co. (Ireland) Ltd.
is a Merchant Bank operating in
Ireland since 1964

To put your financial house in
order, come to ours.

On the right side, there is a large, bold logo for 'HILL SAMUEL' with the telephone number 'Tel: 01-686566' underneath it. At the very bottom, the company name is repeated: 'Hill Samuel & Co. (Ireland) Limited · Hill Samuel House, Adelaide Road, Dublin 2.'

D.G.O.S. COMPANY SPRING 1987

Artistic Director: Michael McCaffery

Administrator: David Collopy

Chorus Master: Phillip Gilbert

Production Manager: Alex Reedijk

Conductors: James Blair, Albert Rosen

Producers: Mike Ashman, Patrick Young

Designer: Bernard Culshaw

Lighting Designer: Mark Pitchard

Assistant Lighting Designer: Sean Burke (Courtesy of The Gate Theatre)

Stage Managers: Pauline Menear, Clare Young

Assistant Stage Manager: Josephine Scanlon

Repetiteurs: Helena Brown, David Gowland

Wardrobe Mistress: Justine Rae Croton

Production Carpenter: Pat Shine

Set Construction: Ken Marples Scenery Ltd., Kent Opera

Scene Painting: Alan Skidmore

Costumes: Bermans and Nathans, London

Stage Properties: McCullough Piggot Ltd., R.T.E.

Harpsichord & Pianos: David Deady Pianos

CREDITS

The Dublin Grand Opera Society is grateful to the following for their kind assistance in connection with this Season's productions:

Austin Rover Ireland Ltd.

B + I Line

Coras Iompair Eireann

Gary Kenny Transport

Eugene Lambert Puppets

Quinnsworth Ltd.

Toyota (Ireland) Ltd.

Virgin Megastore

You've probably forgotten the battle. But you'll remember the lager.

When king Rudolph of Habsburg went into battle at Marchfields, Bohemia, an empire was at stake.

But in the Black Forest region of Southern Germany, the battle itself is all but forgotten. What is remembered is the part played by local hero, Heinrich zu Fürstenberg - and the reward he earned.



The genealogy of a great original.
The Fürstenberg Family Tree may be viewed
at the Archive in Donaueschingen.



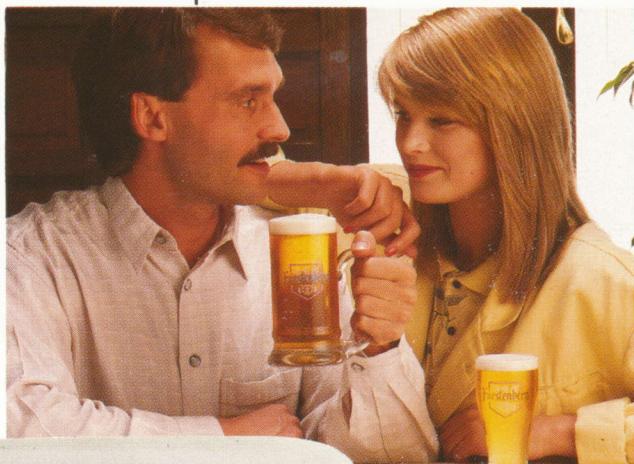
Heinrich zu Fürstenberg fought for his king, his country
(and The Right To Brew) at Marchfields, Bohemia, over 700 years ago.

Having fought bravely and secured the King's victory, his royal reward included The Right To Brew. That was in 1283 and marked the start of a memorable brewing tradition. For there's no doubt that

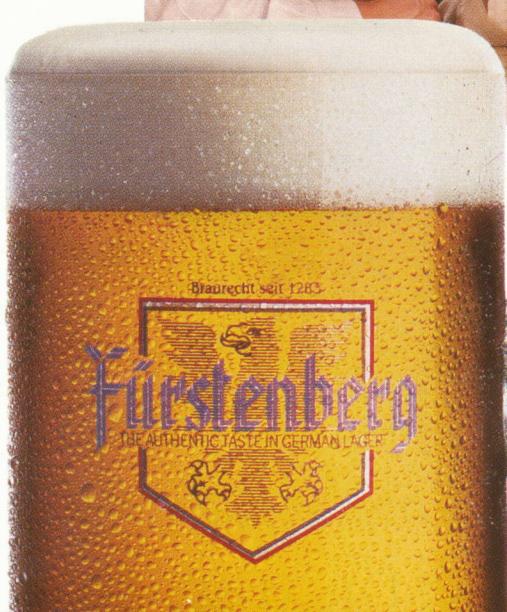
discriminating lager-drinkers have been the long-term winners.

Indeed, once you enjoy the civilising influence of Fürstenberg's fine full flavour, you very soon agree that

there are some contests where the Germans are hard to beat.



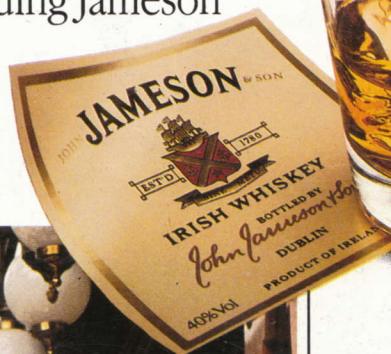
Céad mile wilkommen.
In little over a year, Irish
lager lovers have taken
Fürstenberg to their hearts.



FÜRSTENBERG

The authentic taste in German lager

Opera lovers, gastronomes, tycoons and tourists: the clientele of the Café de la Paix (the longest café in Paris) is as richly diverse as the elegant adornments of its two classic dining rooms... or the drinks served by nimble-footed waiters on its famed terrasse café. Including Jameson whiskey: *naturellement*.



Jameson, you're famous.

